Ultimate REALISTIC ROCK

by CARMINE APPICE

DRUM METHOD

MUSIC

Ultimate REALISTIC ROCK

This new edition is dedicated to my mother, Mary N. Appice

Project Manager: Ray Brych • Editor: Rick Gratton • Inside poster photo: Robert Knight • Original oil painting of cover design: Arlene Lawin

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CD CREDITS

CD produced by Carmine Appice for Bianic Music
Recorded at Sound Asylum
Digital editing and engineering by Steve (The Lunatic) Werbelow

FOREWORD

Welcome to the ULTIMATE REALISTIC ROCK DRUM METHOD! I have added many new exercises and applications to this edition that will make it the most complete rock book ever!

There are now two CDs for you to listen to the grooves and exercises and play along with.

Odd time signatures will no longer be a challenge. The 7/8 and 9/8 sections will have you playing them as easily as 4/4.

The combinations (hand and foot) section will explore more double bass (double pedal) patterns using your China cymbals in a variety of musical situations.

The play-along songs have been recorded without drums so that you can now practice and apply your favorite *Realistic Rock* patterns.

I have added more albums on my discography and updated my endorsements for you to see.

All of this, along with all of the classic exercises from the original *Realistic Rock* book and the updates, creates an exciting new dimension for you to learn how to play rock drums!

Now you can become one of the many great drummers who have gone through *Realistic Rock*—drummers like Dave Weckl, Greg Bissonnette, and Vinny Appice, just to name a few.

I hope this book continues to help drummers of all ages around the world just like the original book has done in the past. Now let's ROCK!

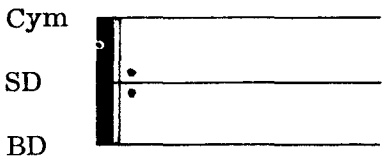
Special thanks to Dave, Ray, Mike, and all at Warner Bros. Publications.

Part 1

Key To The Book

This book should be practiced at a slow tempo, at first. Then, as it becomes easier, bring the tempo up, little by little. Every exercise in the book is in 4/4, so the 4/4 time signature at the start of each exercise has been eliminated.

At the beginning of each exercise each line is marked for easy identification.



- Legend:
  Cym = Ride Cymbal or Hi-Hat Cymbals
  (Either can be used . . . it is up to you, unless specified.)
  SD = Snare Drum
  BD = Bass Drum

At the end of each exercise is a repeat sign which means repeat once. Some exercises will be played at least eight times. The more you play the exercise, the better you'll get!

Now let's go to the note values which are used in this book!

- Note Type:
  Quarter Notes ..... = 1 Beat
  Eighth Note..... = ½ Beat
  Sixteenth Notes ..... = ¼ Beat
  Thirty-second Notes ..... = ⅛ Beat

- How to Count:
  = 1 2 3 4
  = 1 & 2 & 3 & 4 &
  = 1 e & a 2 e & a 3 e & a 4 e & a
  = No counting system; just "feel it" against the sixteenth note count.

Eighth notes are twice as fast as quarters.
Sixteenth notes are twice as fast as eighths.
Thirty-second notes are twice as fast as sixteenths—that is how to feel thirty-seconds instead of counting them. All rest values are the same and will be explained as they are used.

Part II deals with eighth notes on the cymbal, quarter and eighth notes between hand and foot. Part II is the elementary part of the book.

At the end of Part III is a 12 bar exercise. To get the feel of playing different rhythms side by side, this exercise was designed as a collage of all the rhythms played up to that point. It's a review in the form of a drum solo. You'll find such exercises at the end of each part.

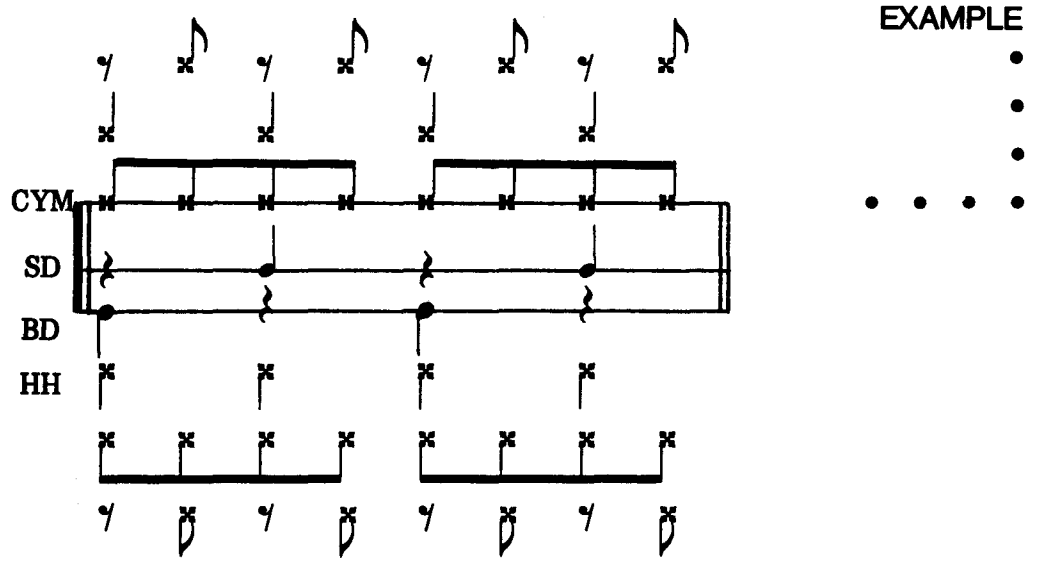
If possible, all exercises should be played at the drum set to get the right rhythmic feel and the correct balance needed for tonal separation.

18 Ways To Use This Book

Here are eighteen ways to play the rhythms in this book. First play each exercise as written. Then play one of the ways shown below by matching the hand rhythms (numbers 1 - 6) with the Hi-Hat rhythms (letters A - C). Any rhythm pattern that has eighth notes on the right hand (left hand for left-handed drummers) can be varied this way.

HAND RHYTHMS	HI-HAT RHYTHMS
1. As written (right hand on cymbal)	A. Hi-Hat on quarter notes
* 2. Backwards (left hand on cymbal)	B. Hi-Hat on eighth notes
3. Right hand on quarter notes	C. Hi-Hat on "&"
* 4. Backwards on quarter notes (left hand on cymbal))	
5. Right hand on the "&"	
6. Backwards on the "&" (left hand on cymbal)	

* "Backwards": right handed drummers play left hand on the ride cymbal; left handed drummers play right hand on the ride cymbal.



EXAMPLE

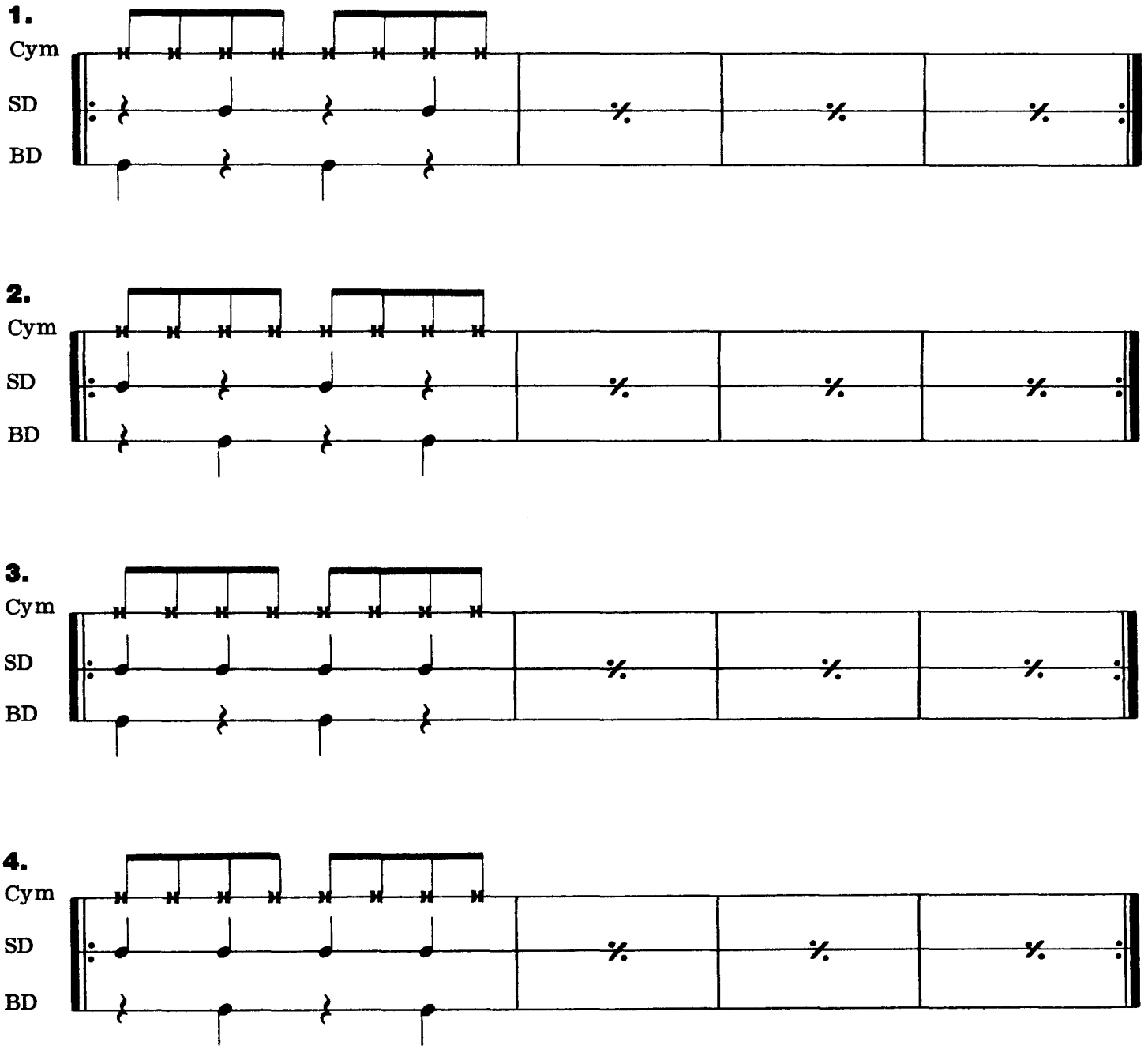
Some exercises, such as polyrhythms, cannot be varied because the ride cymbal or Hi-Hat hand is playing set patterns. For polyrhythms, play the A, B and C patterns on the Hi-Hat (worked by foot).

Part 2

CD 1

TRK 1

Quarter Notes



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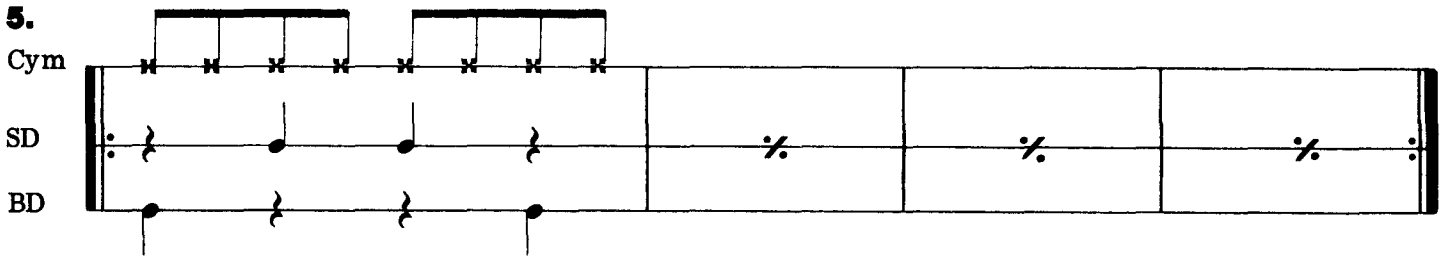

Eighth Notes

(>) = Emphasize (play louder) notes with this mark.

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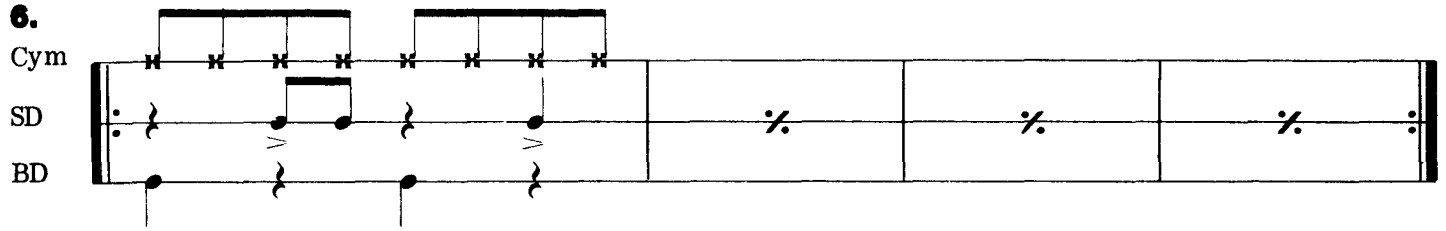

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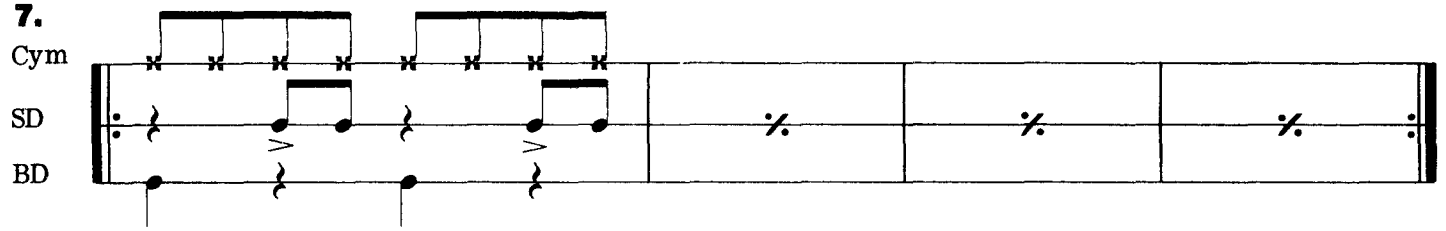

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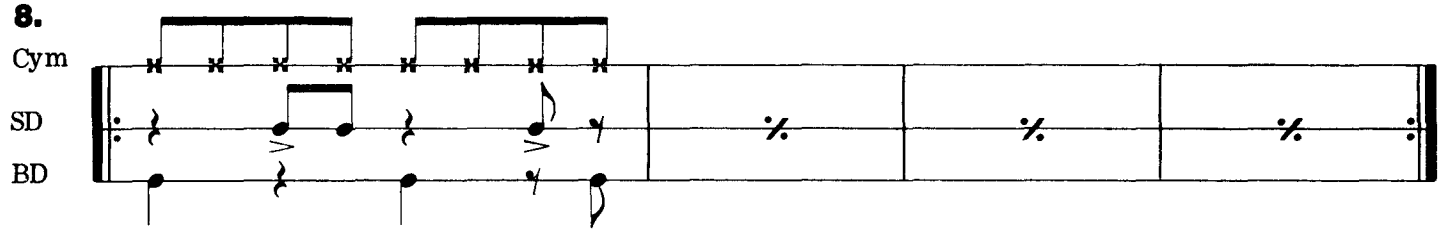

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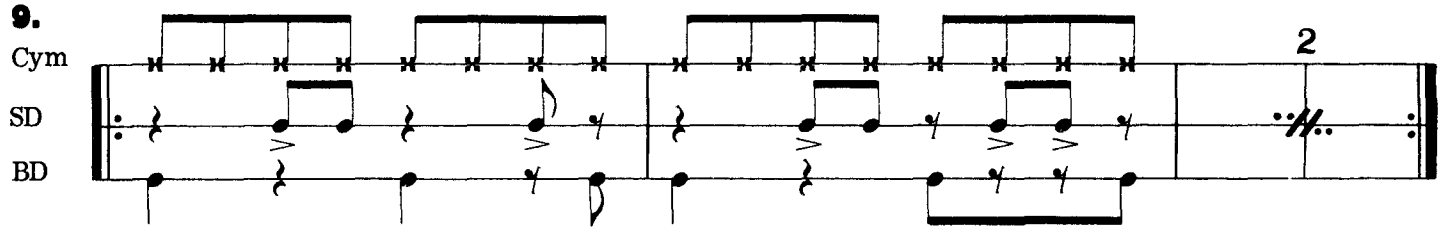
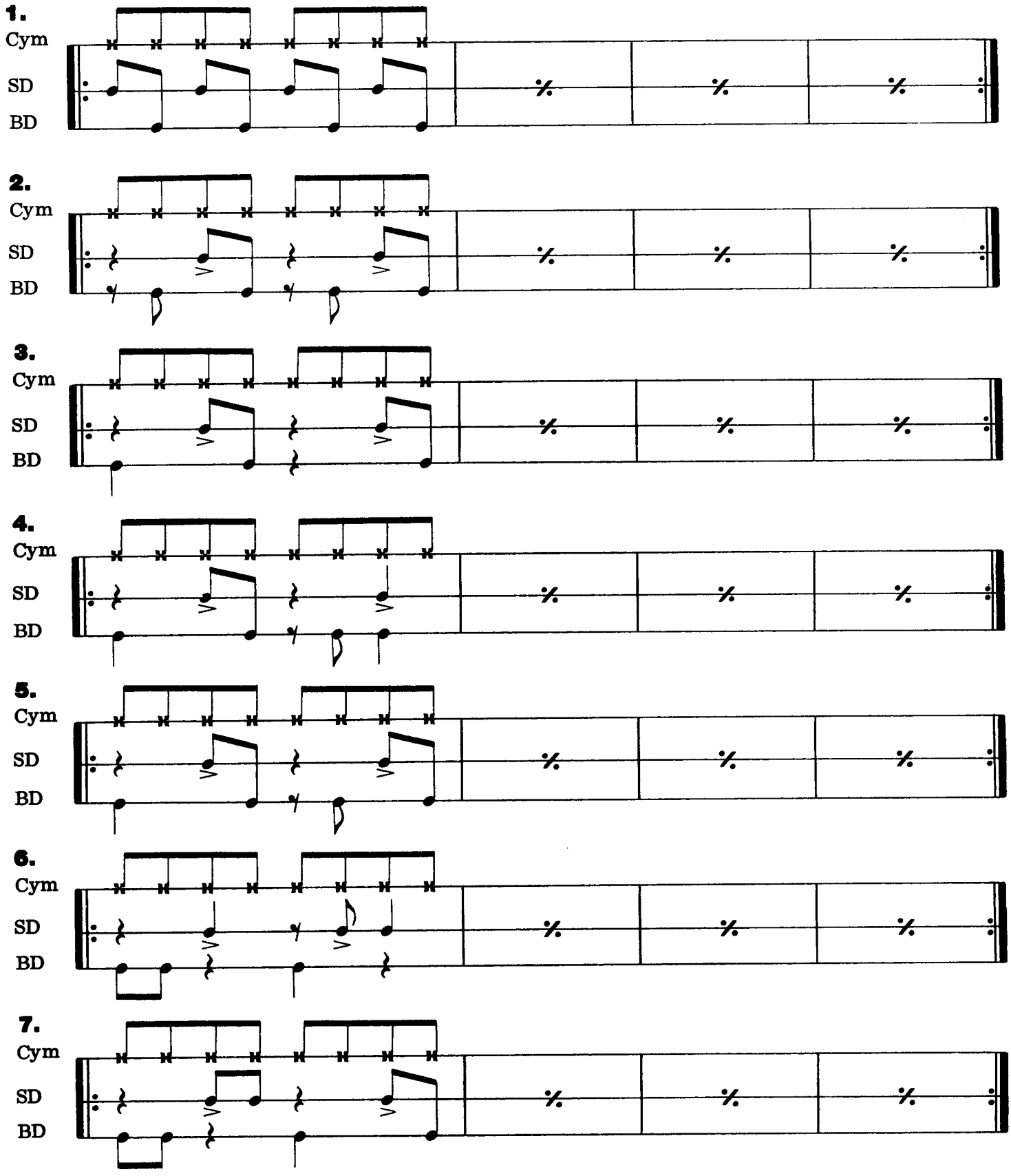


Part 3

Accented Bass Drum

In this exercise, accent the bass drum by playing on the "&" of the beat. This kind of accent is called an "off" kick.

• • • • • • • • • • •


1.
Cym
SD
BD
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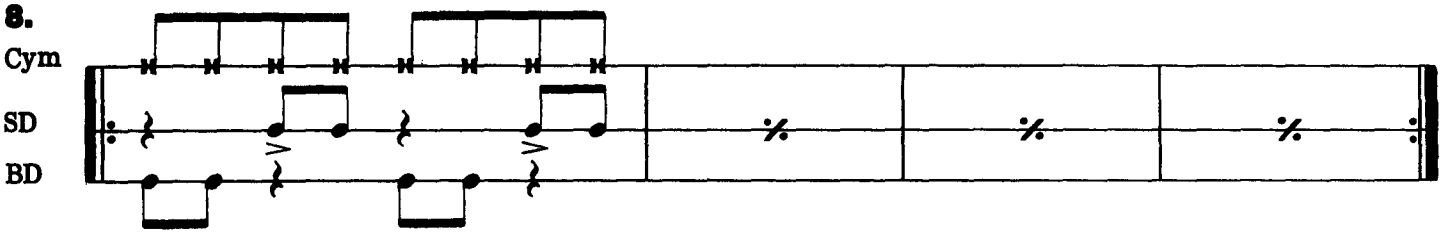

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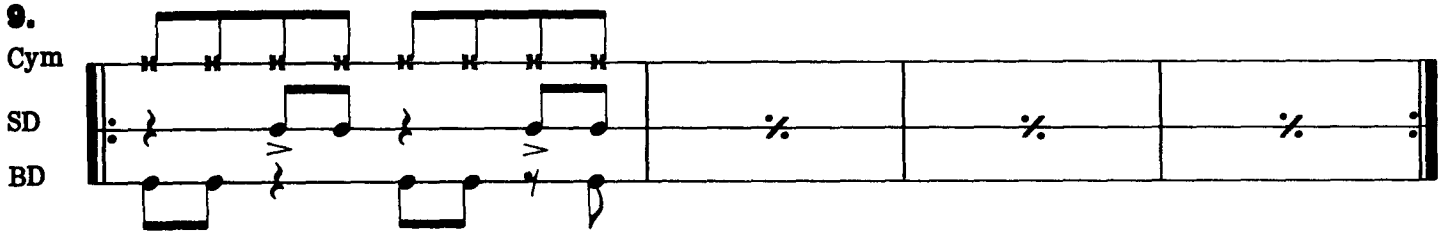

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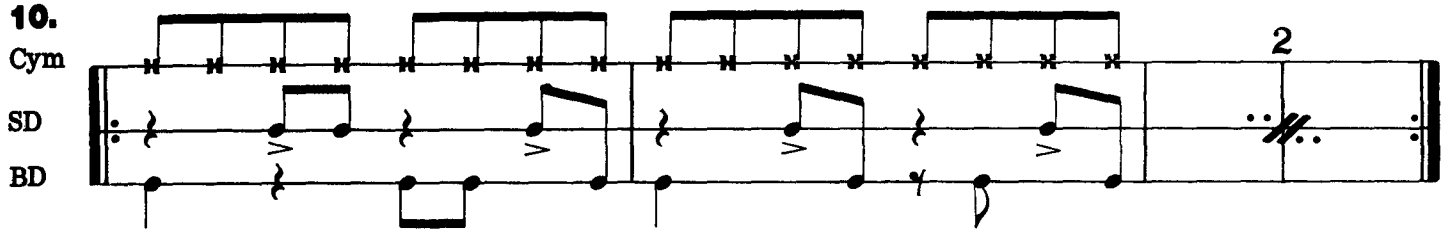
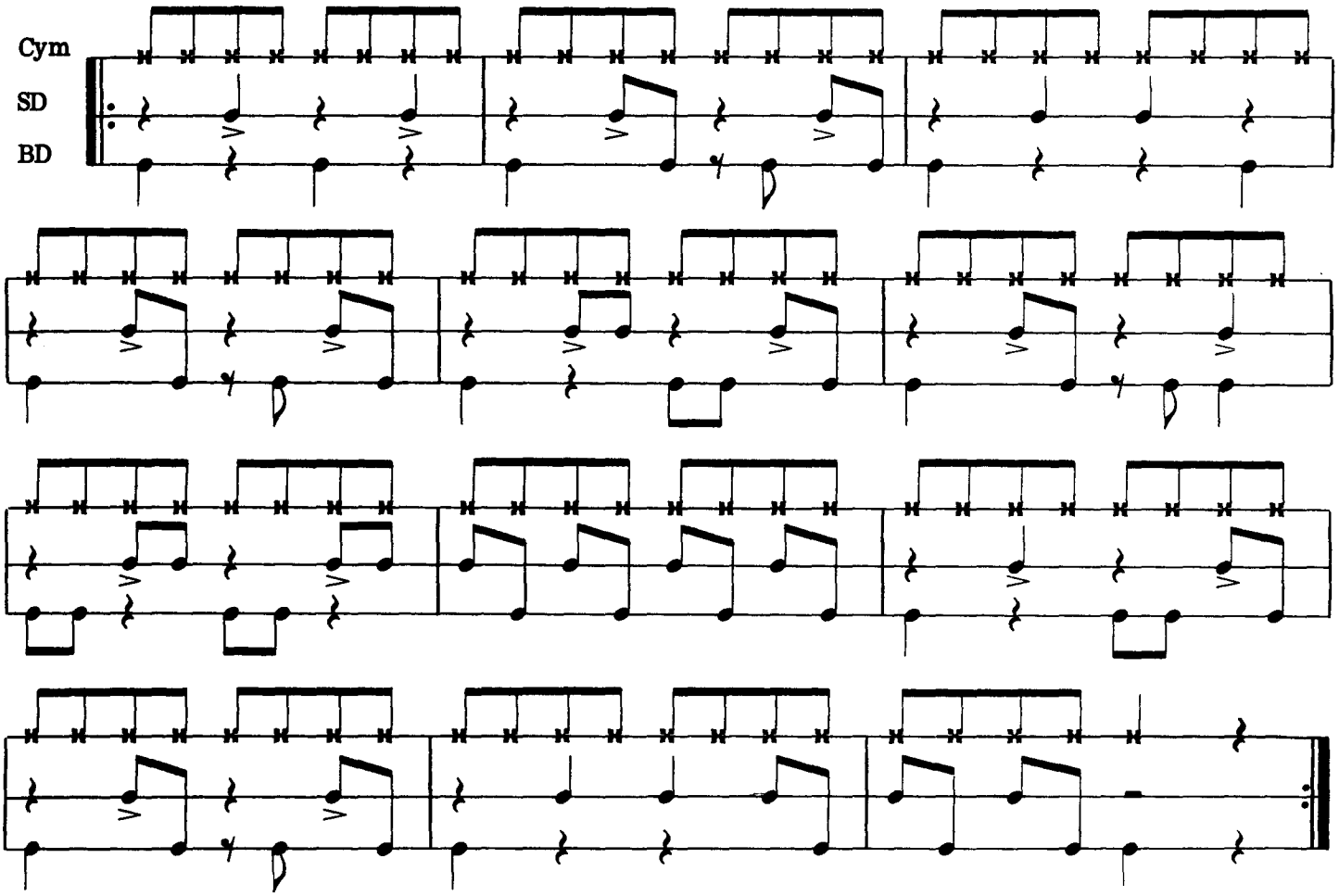


Twelve Bar Exercise

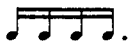
CD 1 TRK 2

This exercise is a review of the quarter and eighth note sections.



Part 4

Sixteenth Note Rhythms

Rock drummers rely heavily on sixteenth notes. The count for a set of 16th notes is 

. Each set of four 16th's is equal to one quarter note:

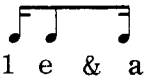
A 16th note rest has the same value as a 16th note—¼ of a beat. In this figure

, count 1-e-&-a but hit only the last three notes. A rest can be anywhere in the figure. Eighth note rests can also appear.

This section also introduces the dotted eighth and sixteenth: . The dot increases the value of the preceeding note by one half. Since an eighth note equals two sixteenth notes, a dotten eighth equals three sixteenth notes. A dotted eighth and a sixteenth add up to one beat. Count the figures like this:

or

. This rhythm is played with a bounce.

Another figure used in this section is 

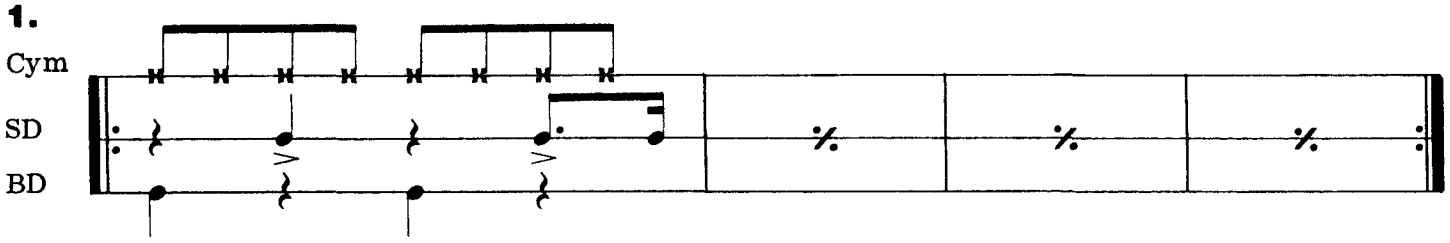
This is a syncopated rhythm.

CD 1

TRK 3

Hit on 1, e. Rest on &. Hit on a.

1.



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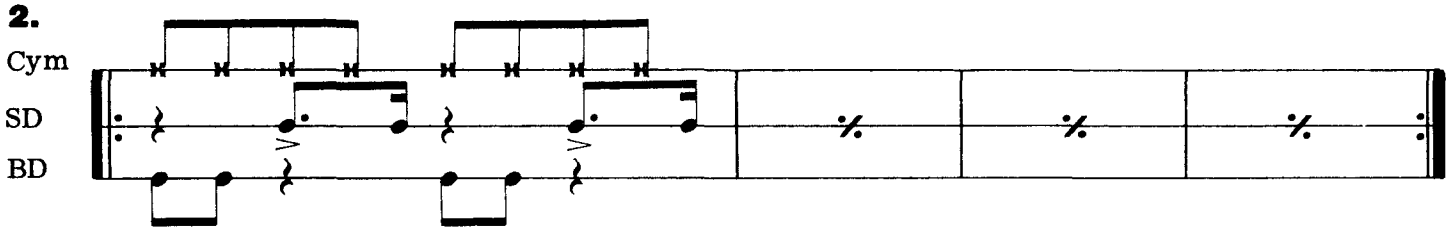

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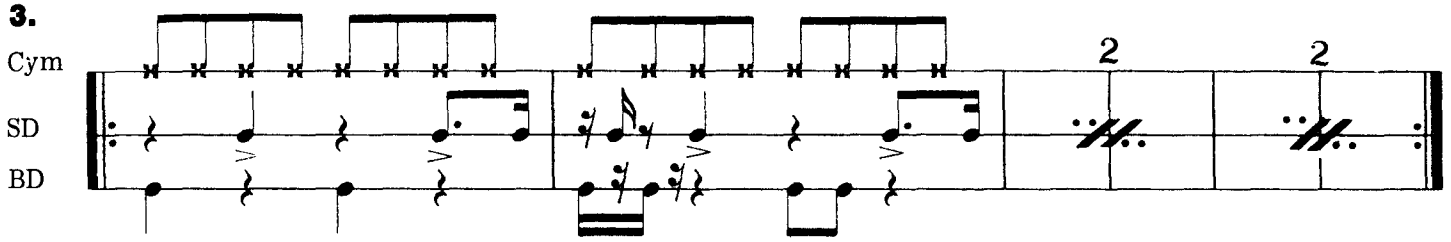

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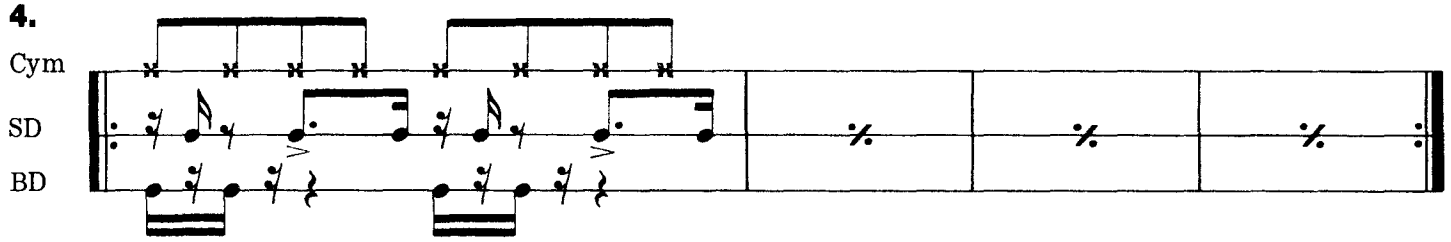

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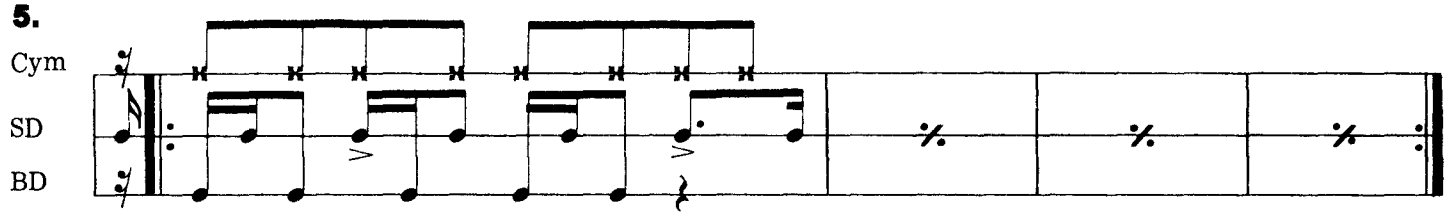

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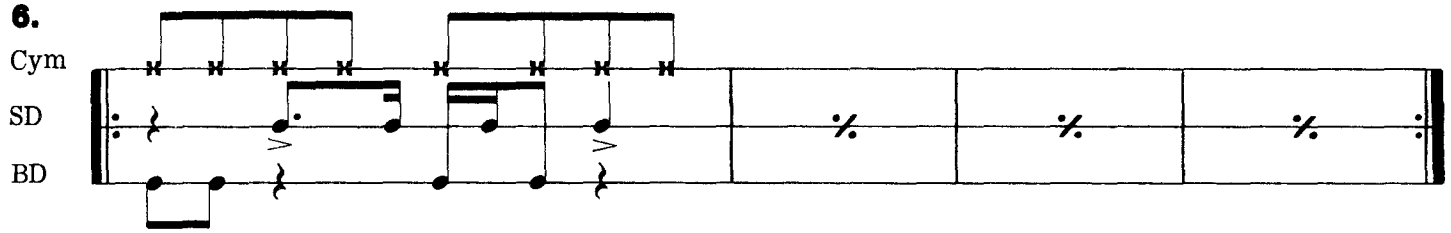
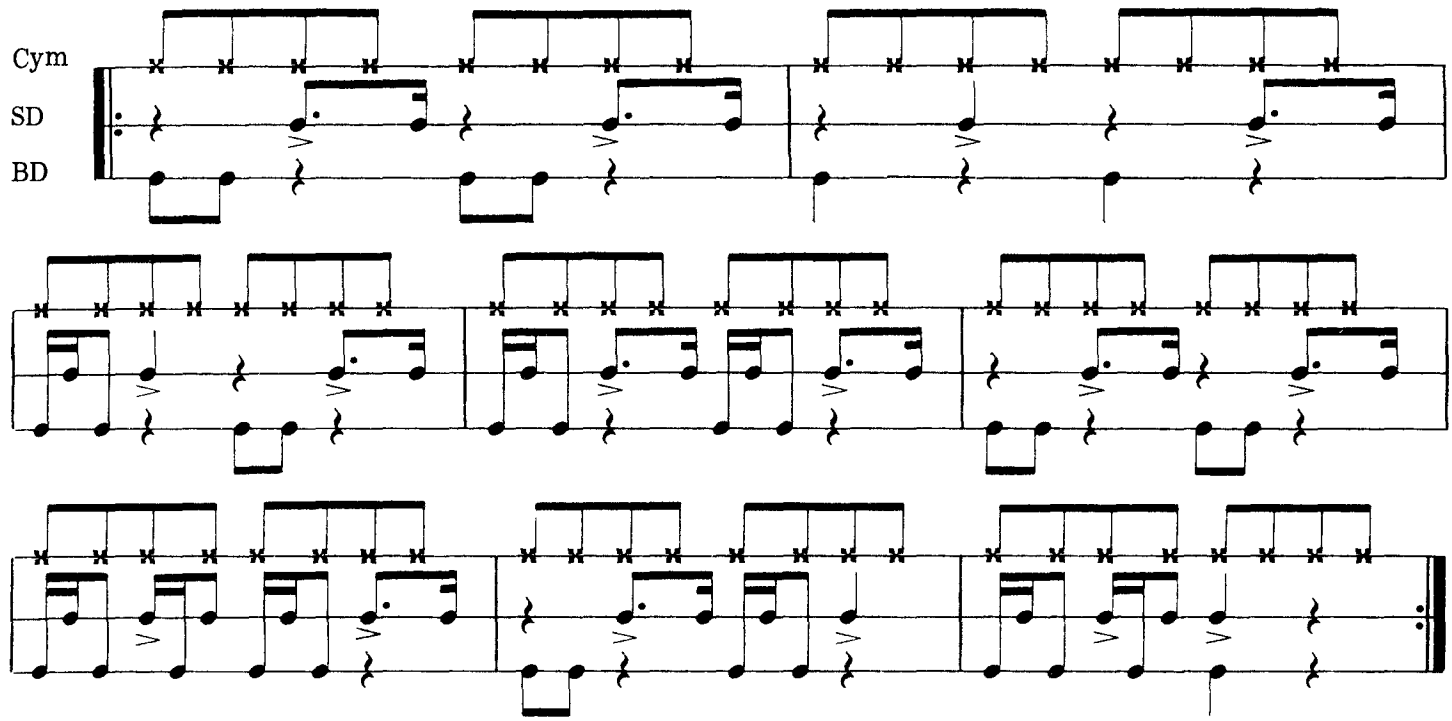
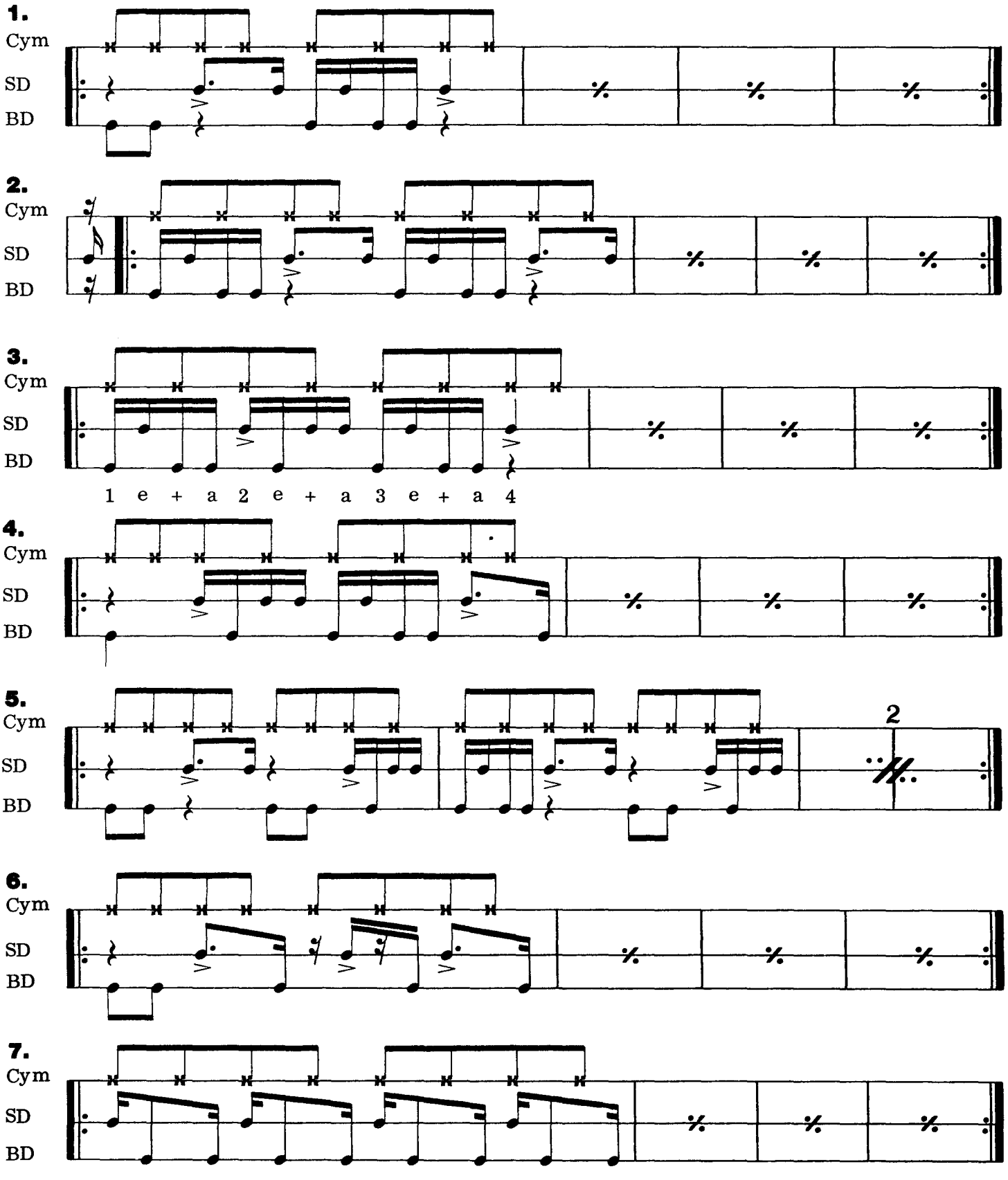


Eight Bar Exercises In Sixteenth Notes



More Sixteenths



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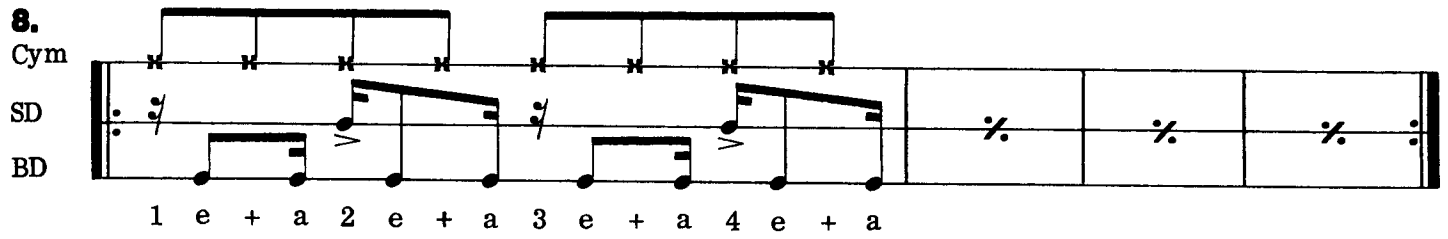
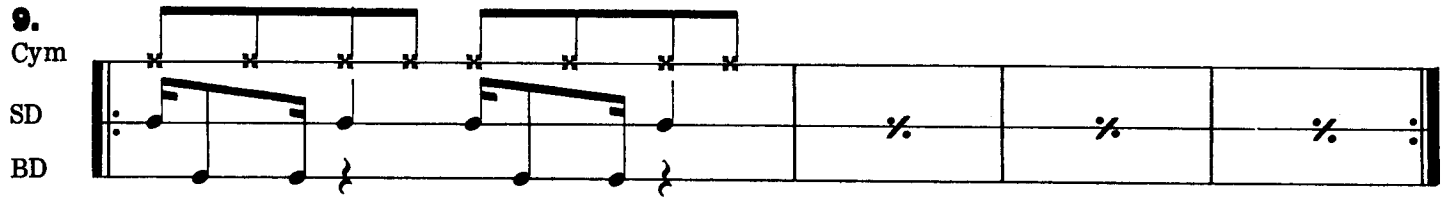


1 e + a 2 e + a 3 e + a 4 e + a

9.



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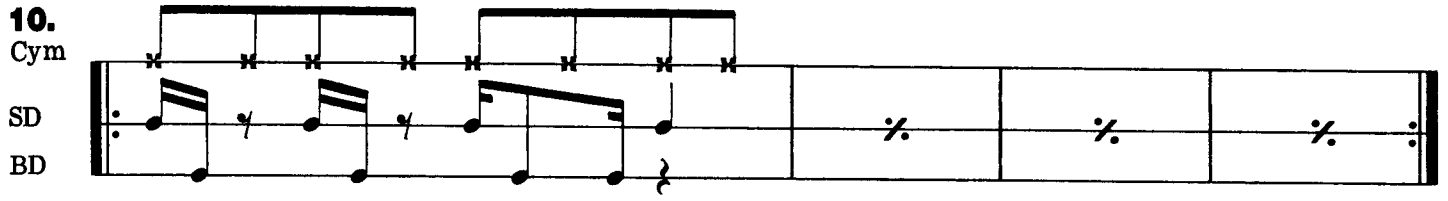

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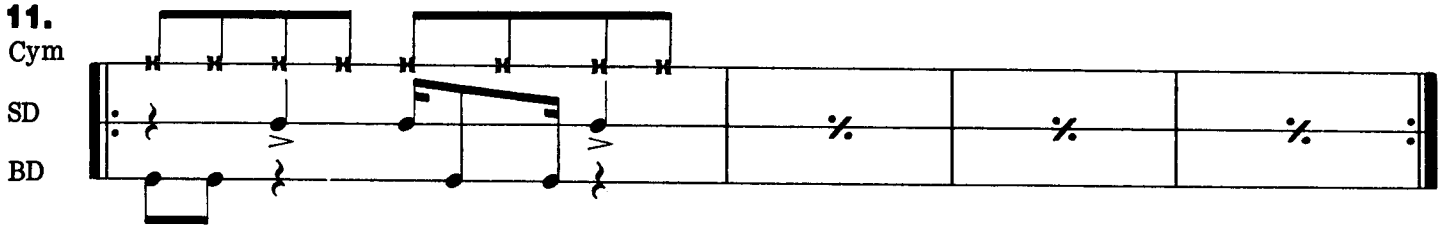

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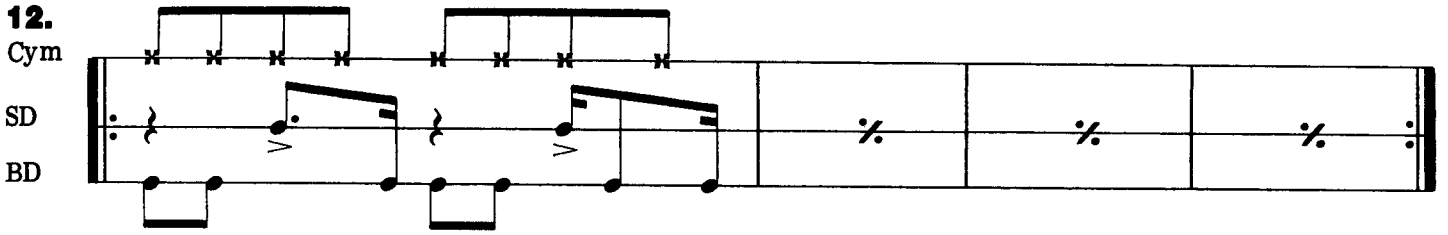

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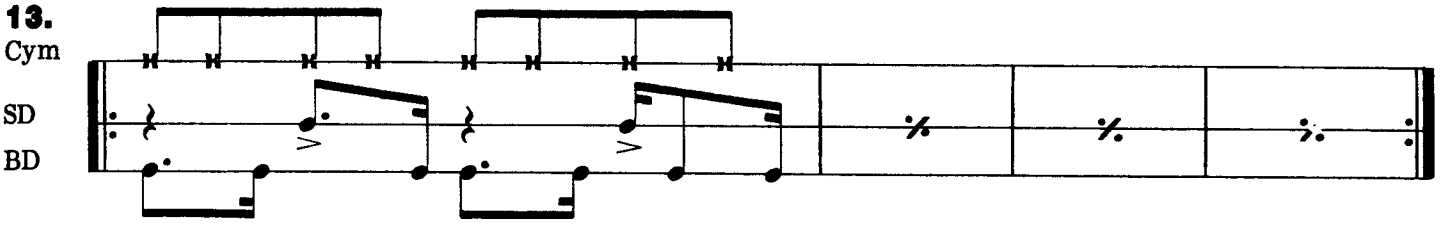
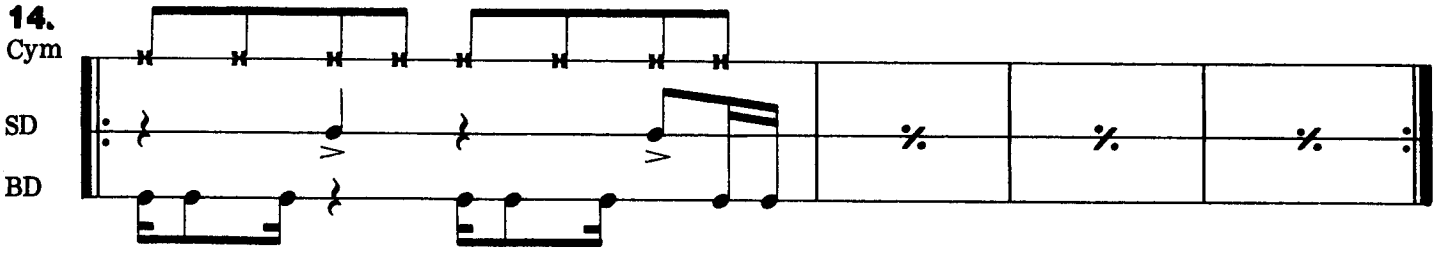
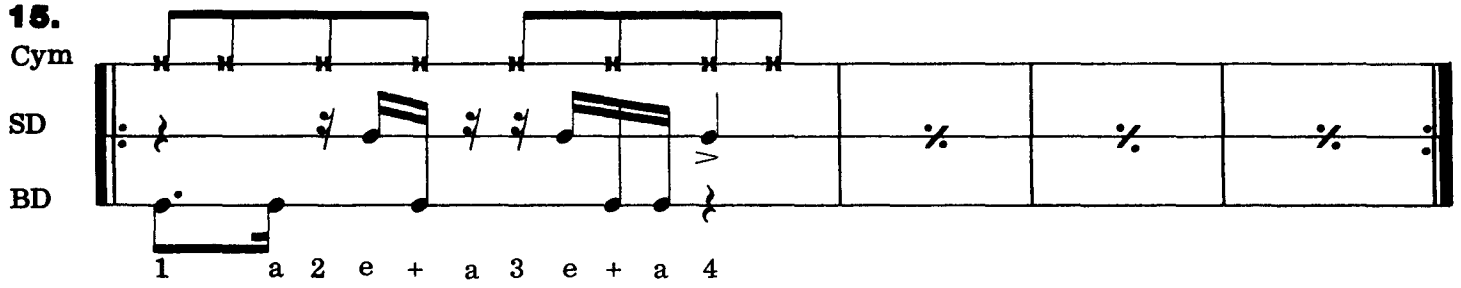


14.



15.



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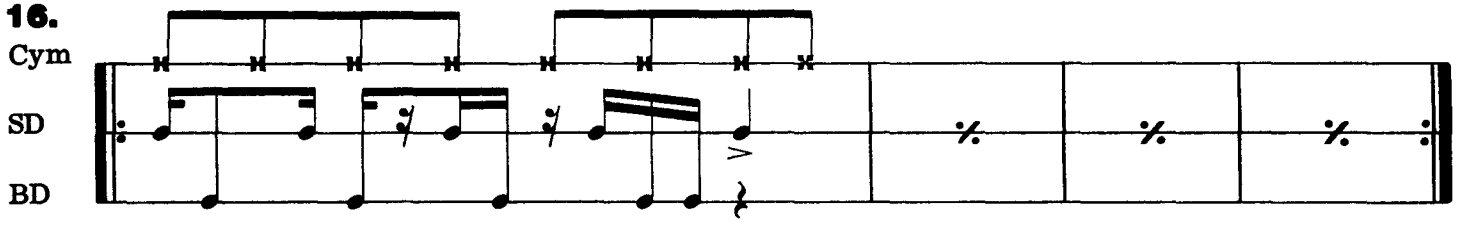
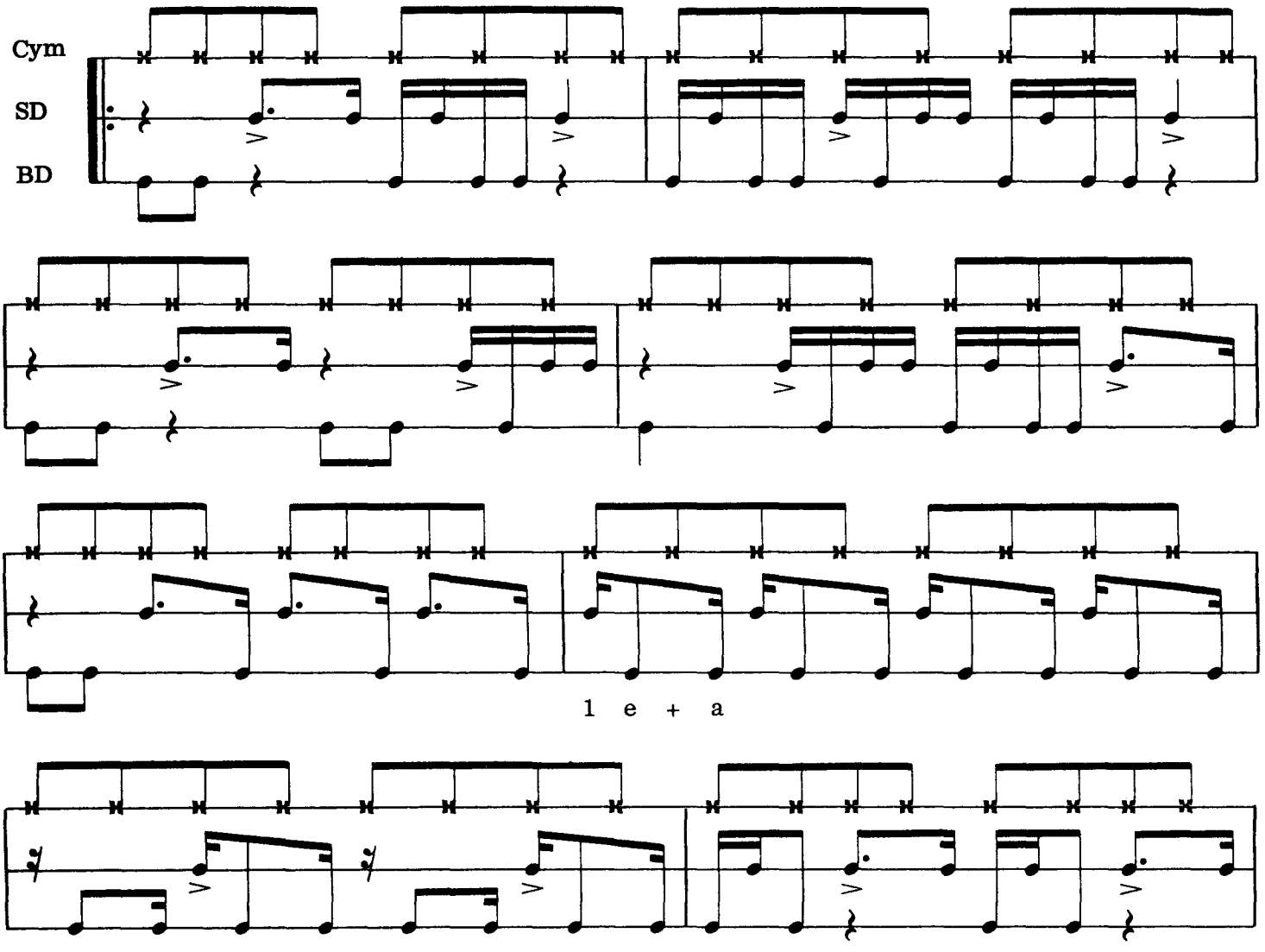
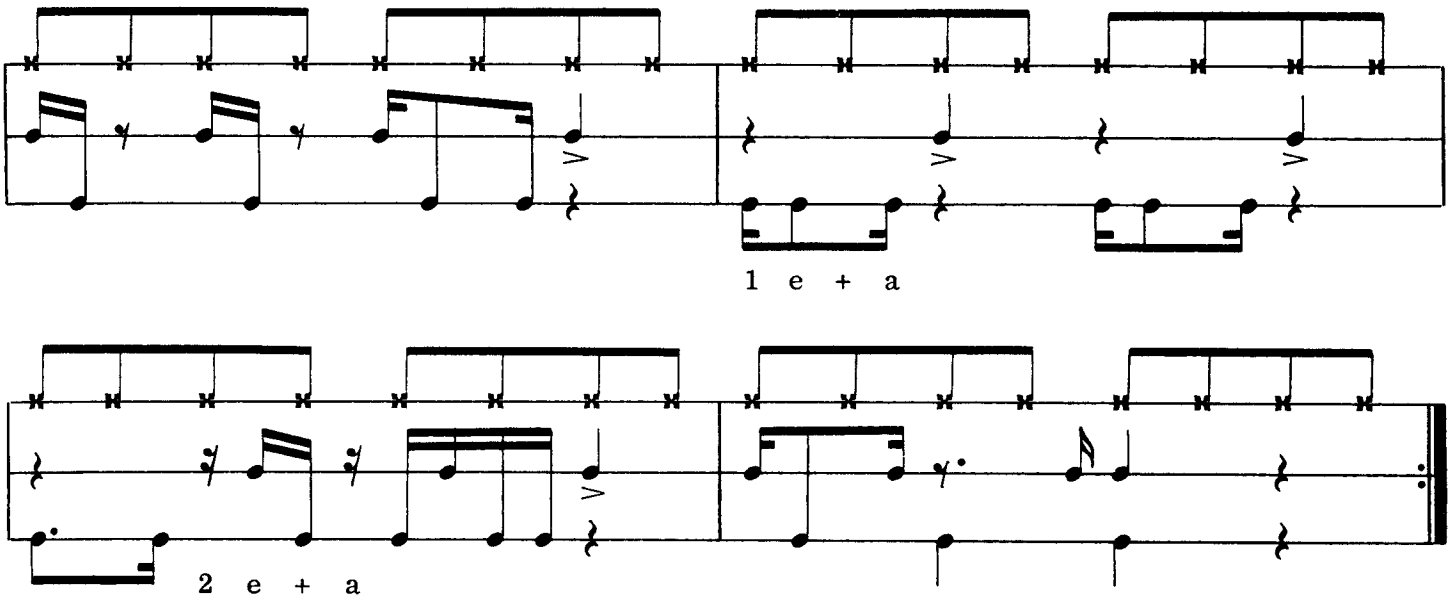


Twelve Bar Exercise — Sixteenth Notes

This exercise should be played slowly at first.

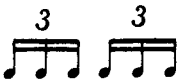




Part 5

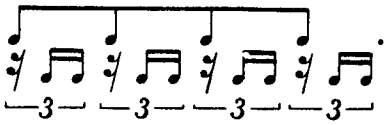
CD 1

TRK 4 **Sixteenth Note Triplets**



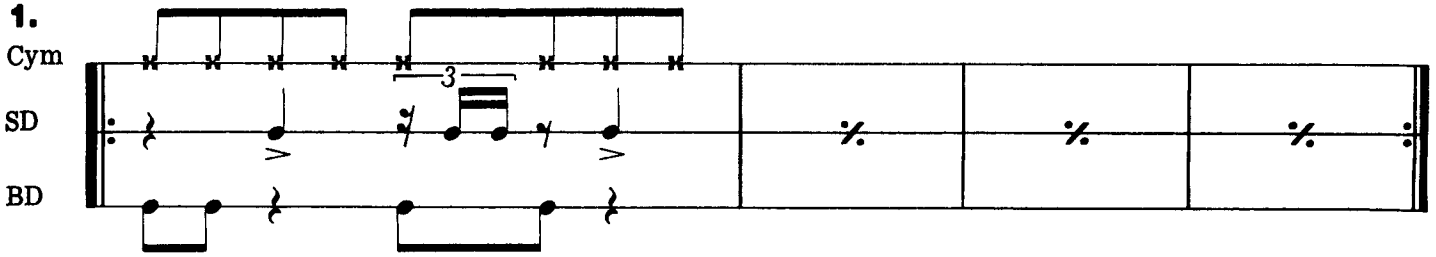
Two groups of sixteenth note triplets equal two eighth notes: The secret for reading sixteenth note triplets is simple. The first 16th note of the triplet is usually left out:

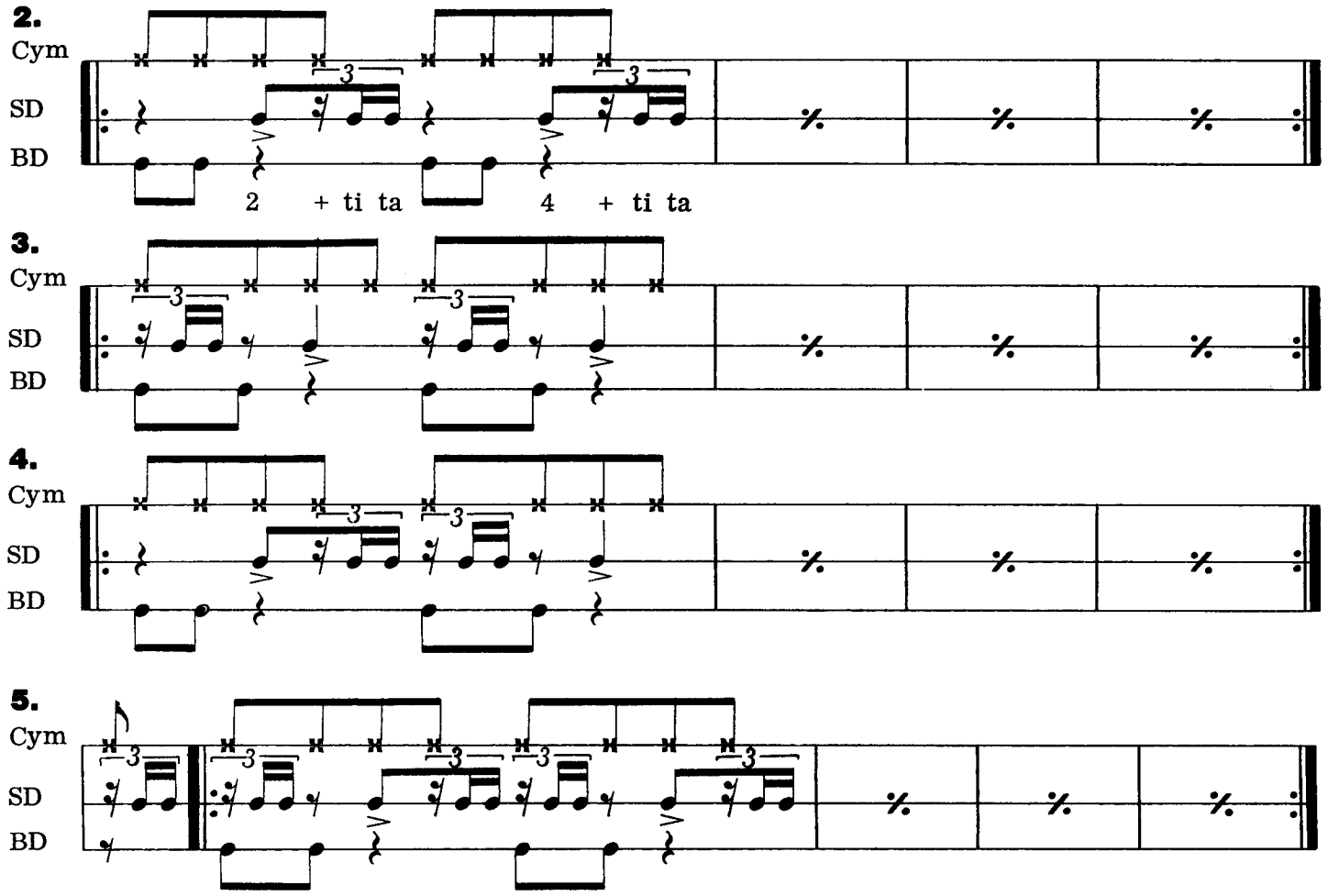
therefore, the triplet fits between the eighth notes that are being played on the Cymbal. Example:



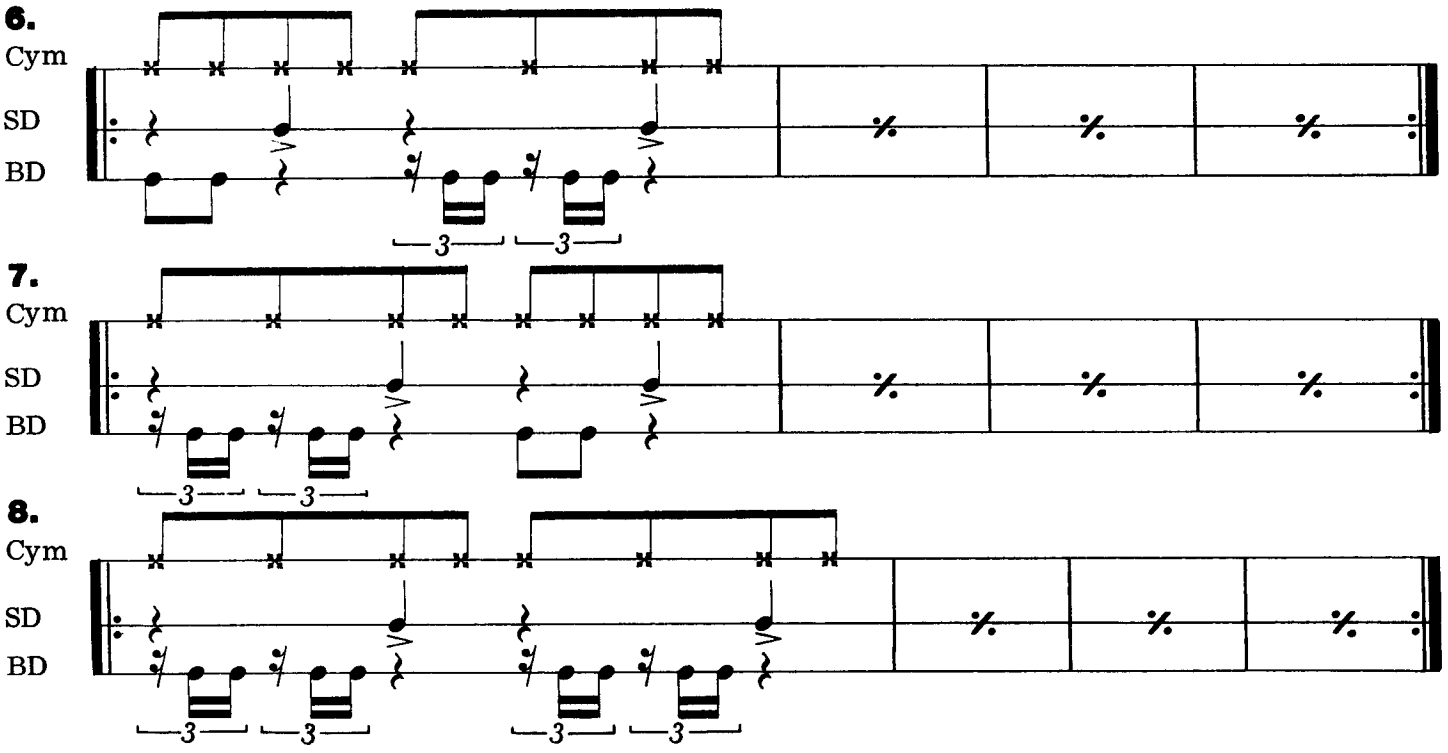
Sixteenth note triplet figures are easy to play if this is kept in mind. The only possible problem—a fast, basic beat—can be solved by playing these exercises very slowly. Gradually increase the tempo.

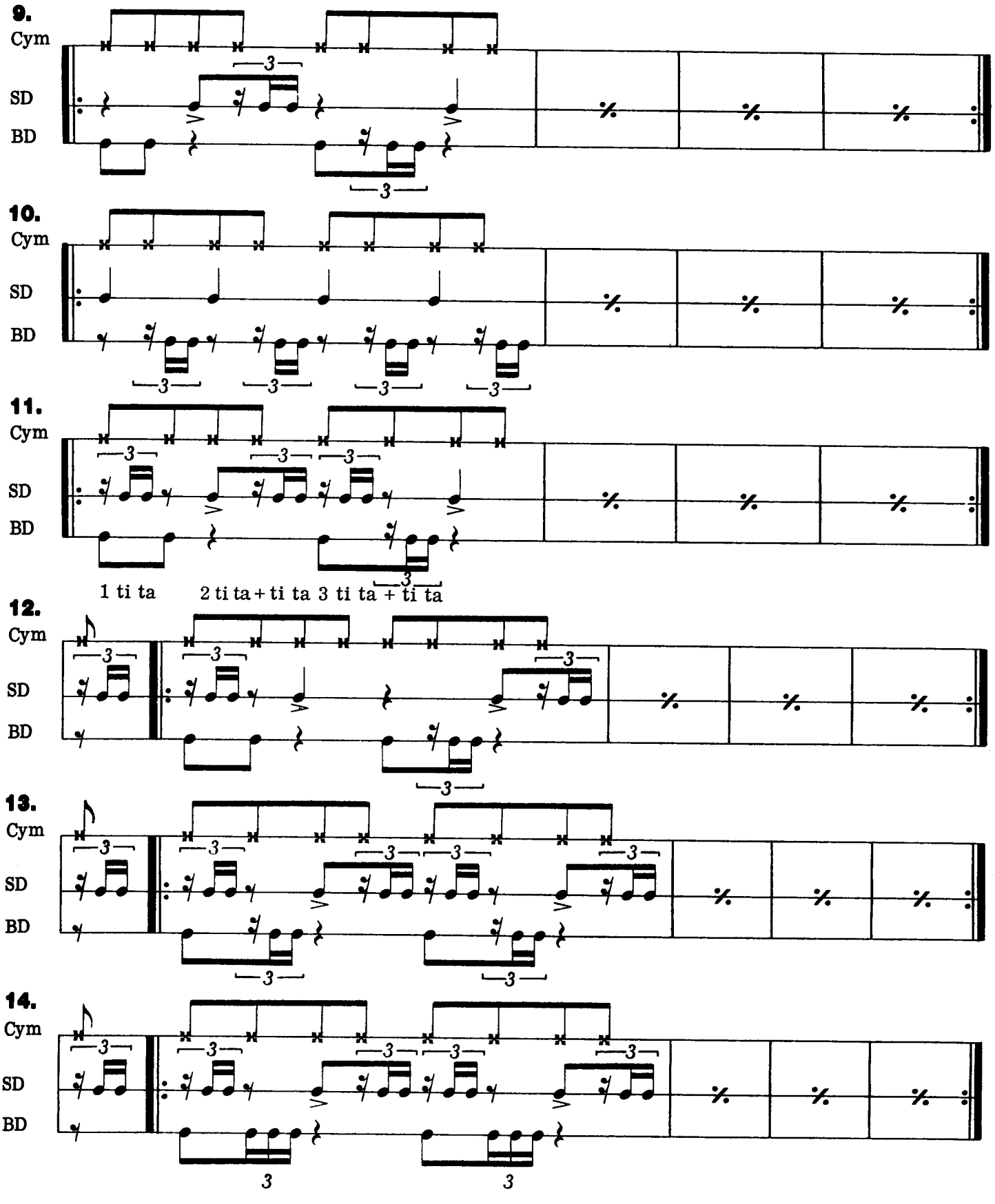
1.



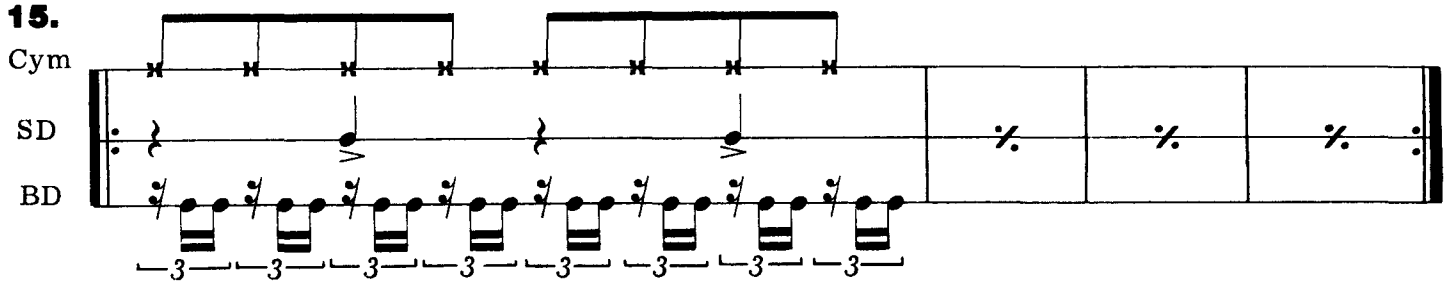


Sixteenth Note Triplets For Bass Drum



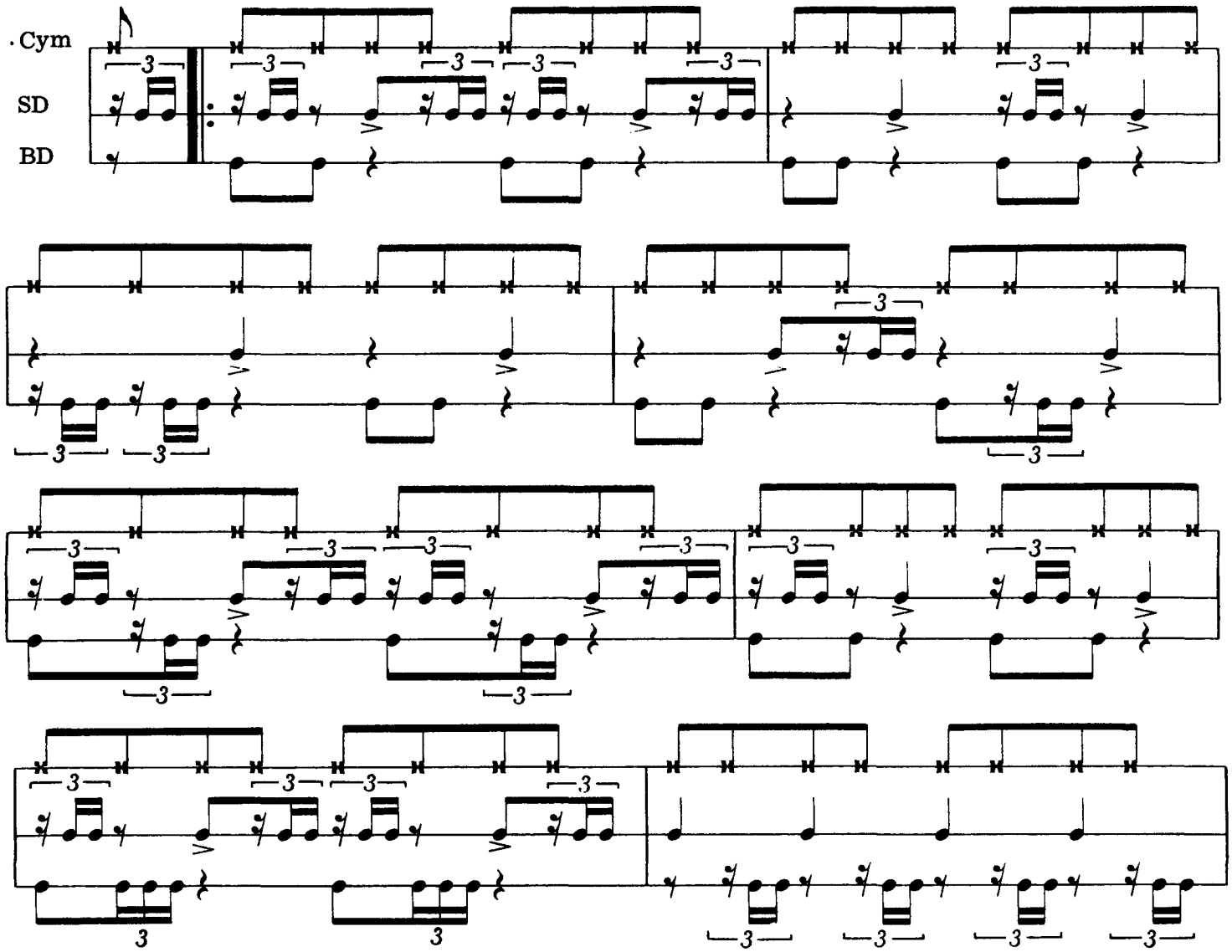

9.
Cym
SD
BD
10.
Cym
SD
BD
11.
Cym
SD
BD
1 ti ta
2 ti ta + ti ta 3 ti ta + ti ta
12.
Cym
SD
BD
13.
Cym
SD
BD
14.
Cym
SD
BD

15.



Twelve Bar Exercise

Sixteenth Note Triplet



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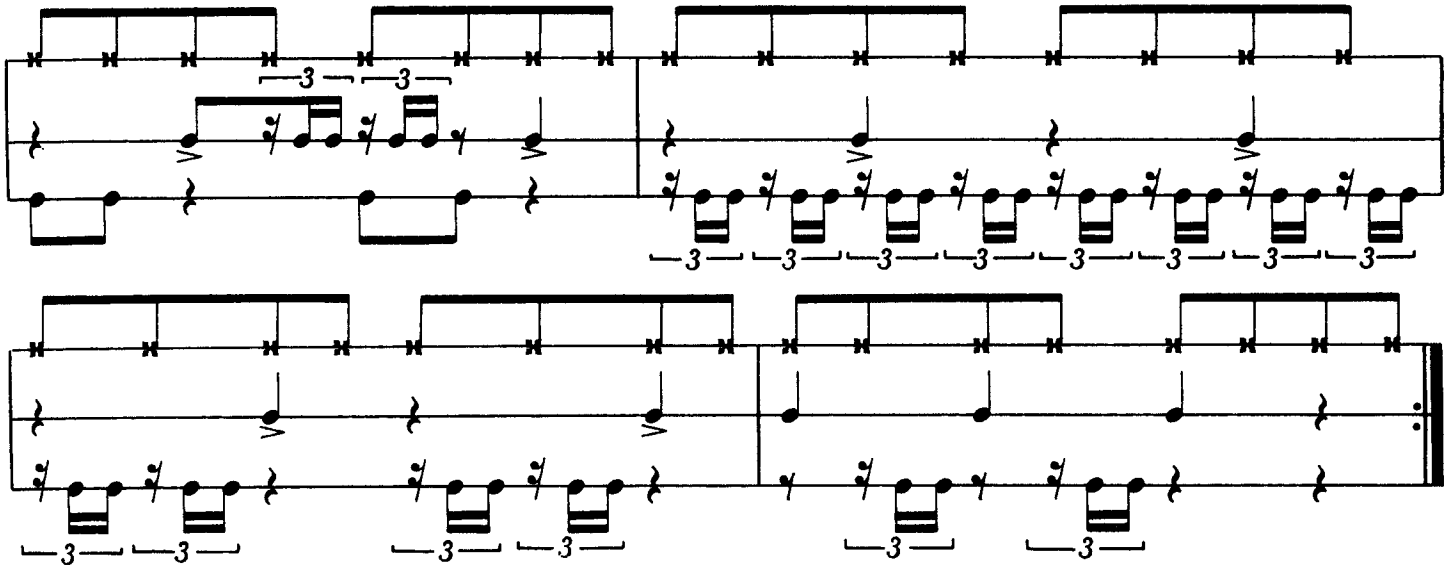


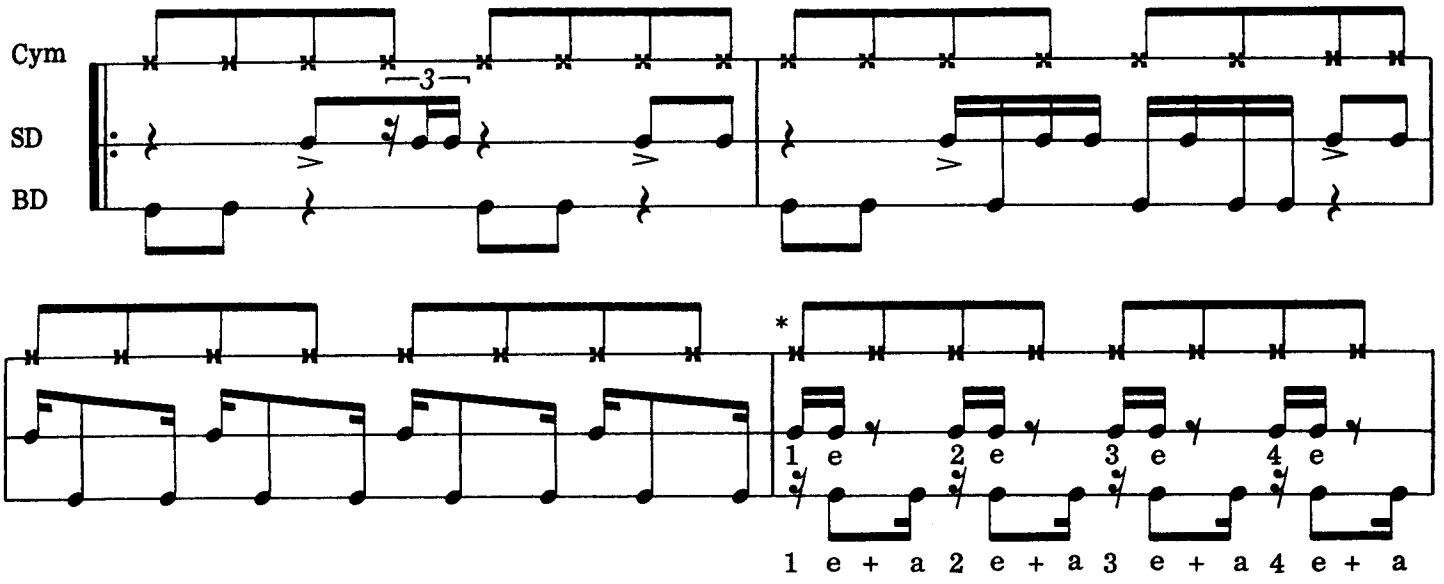
The next pages will be a combination of all the rhythms learned up to this point, plus some new ones. You should be able to play these if you learned the preceding exercises.

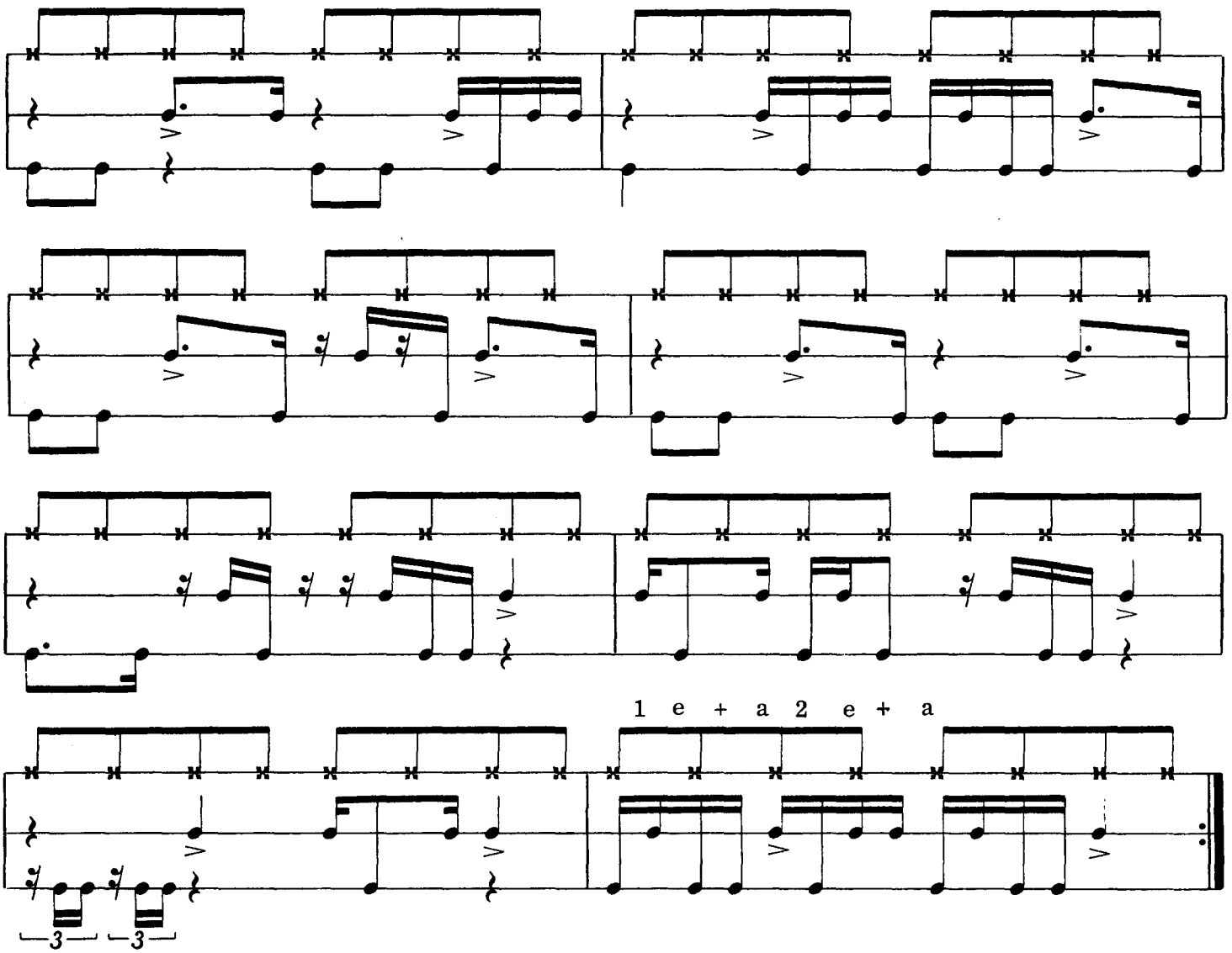
CD 1

Part 6 TRK 5

Review Exercises

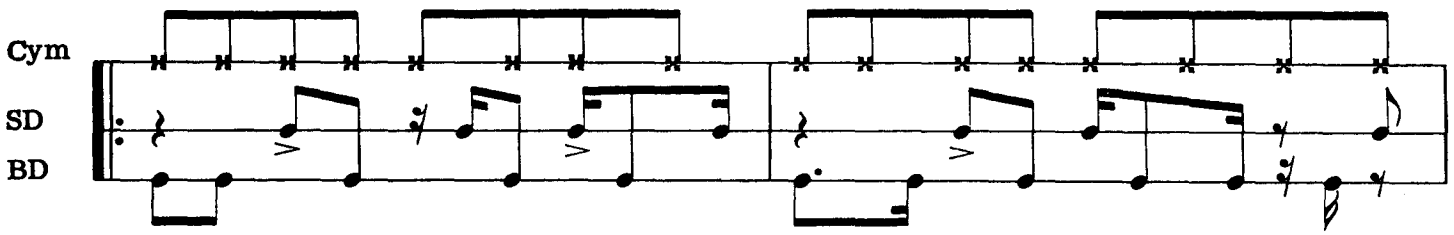
The following exercises will develop one's ability to improvise on the rhythms previously learned. In this section the rhythms appear in 12, 14 and 16 bar exercises and solos. Play these slowly at first. Repeat at gradually faster tempos.

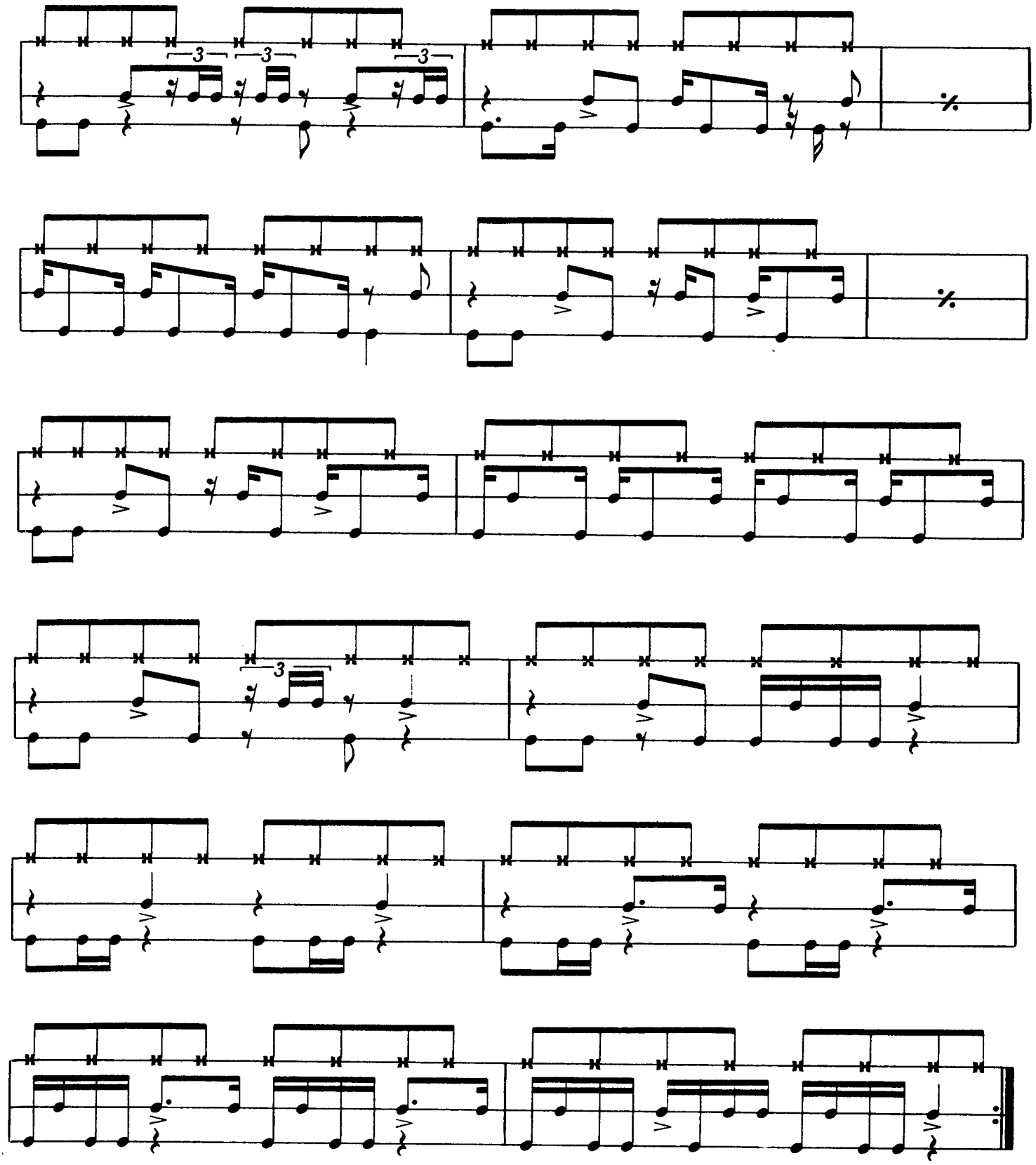




*Keep same foot rhythm as preceding measure and double snare drum figure—count is 1 e 2 e 3 e 4 e for snare drum.

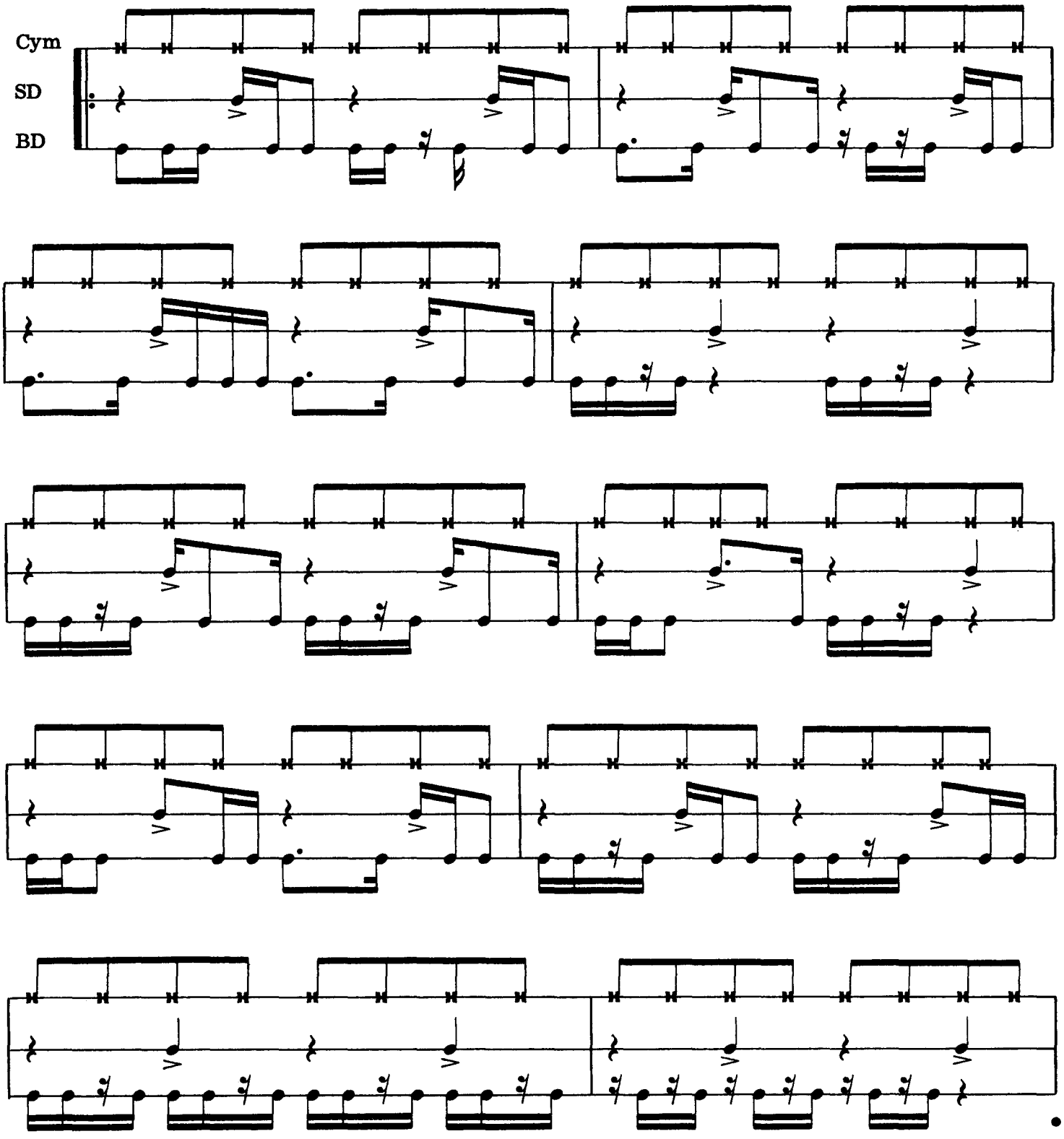
Sixteen Bar Exercise

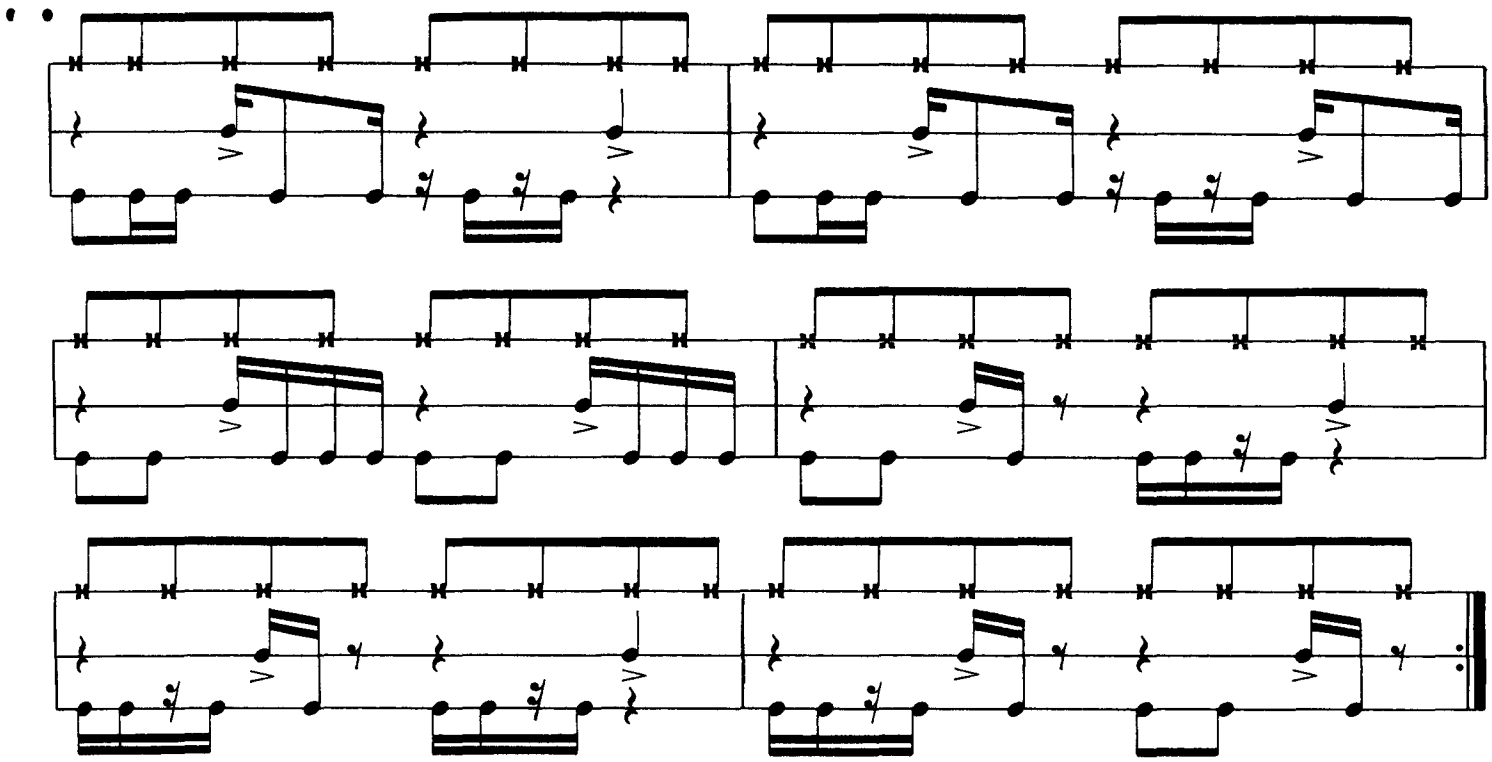




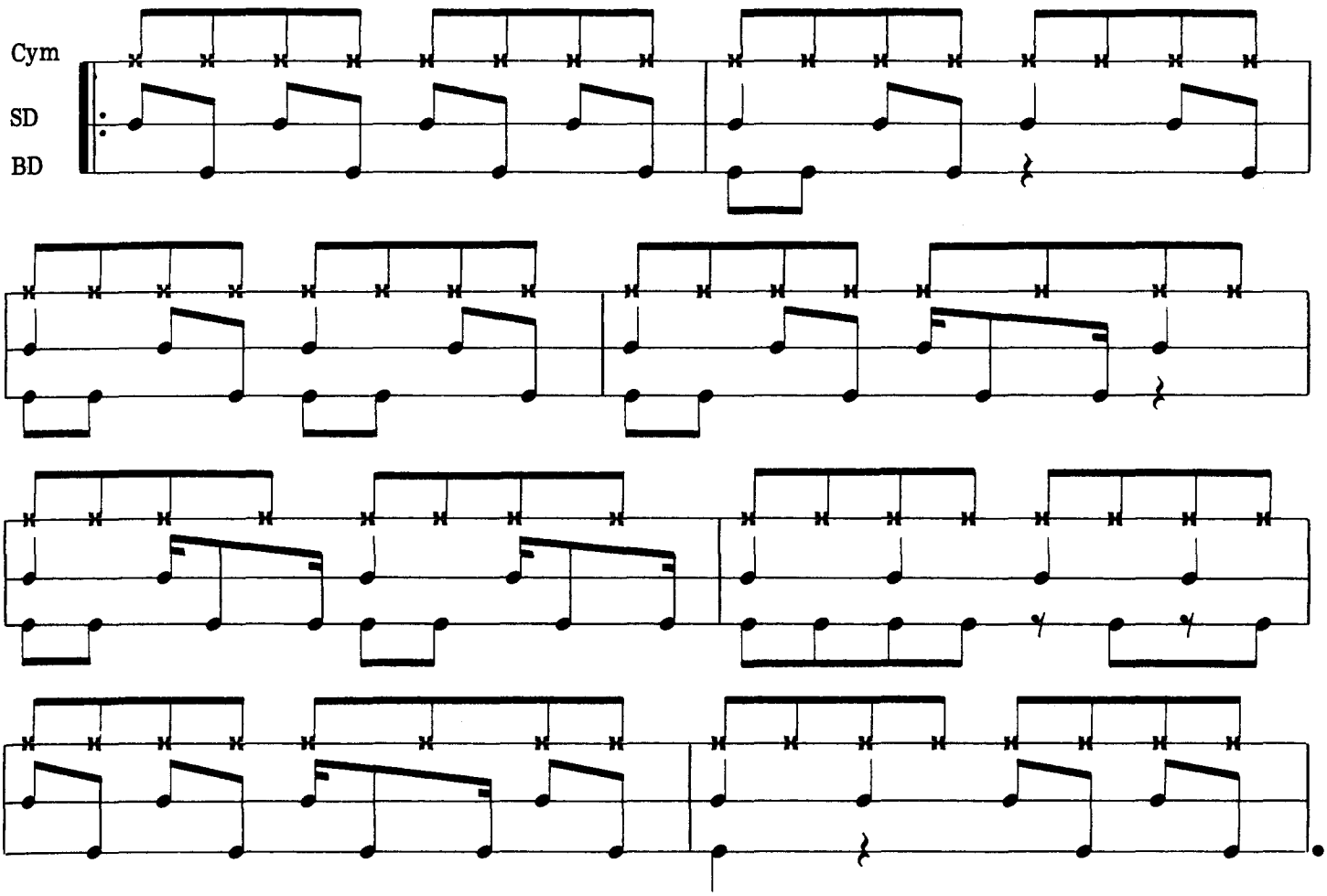
Changing Bass Drum Patterns

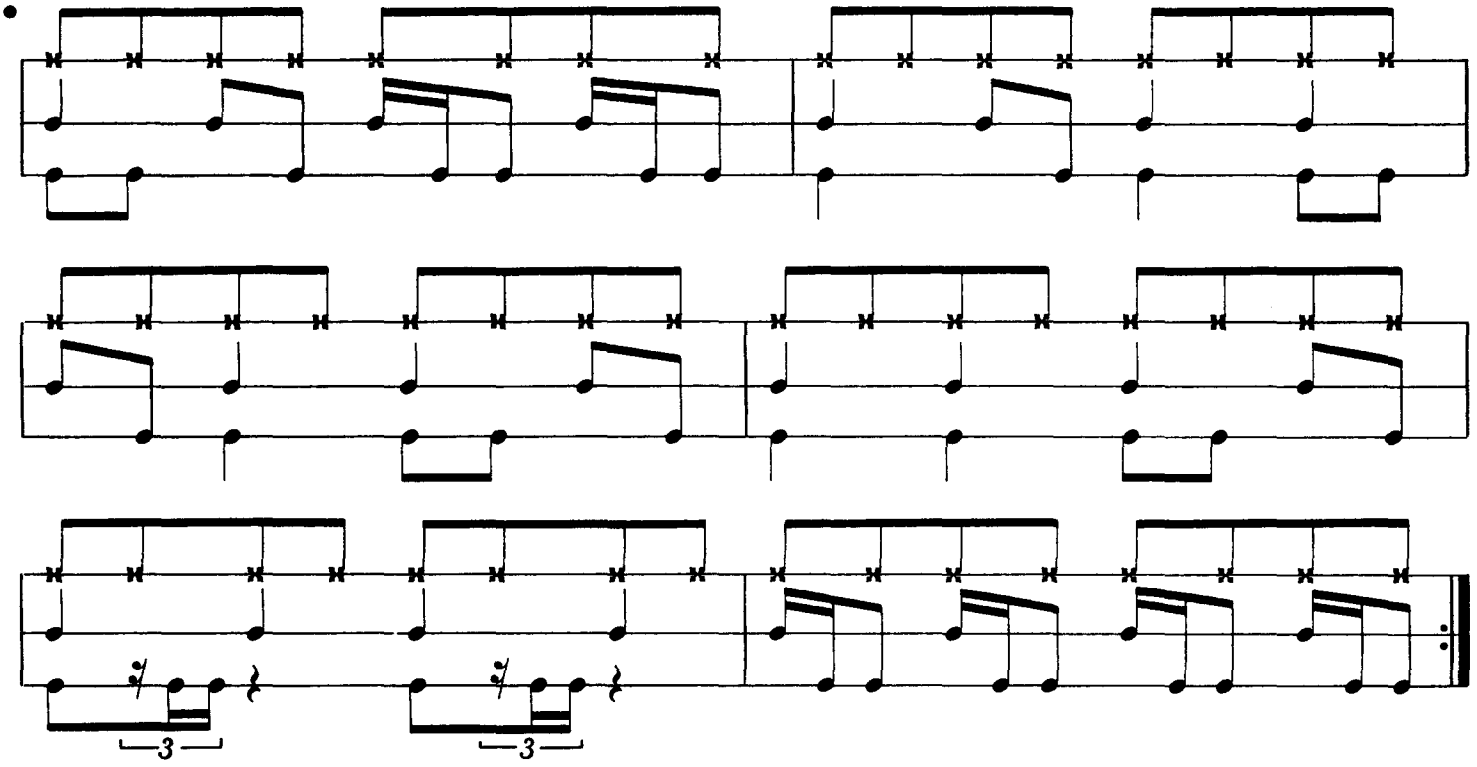
Sixteen Bar Solo Using Hand On 2 And 4





Steady Four On The Snare





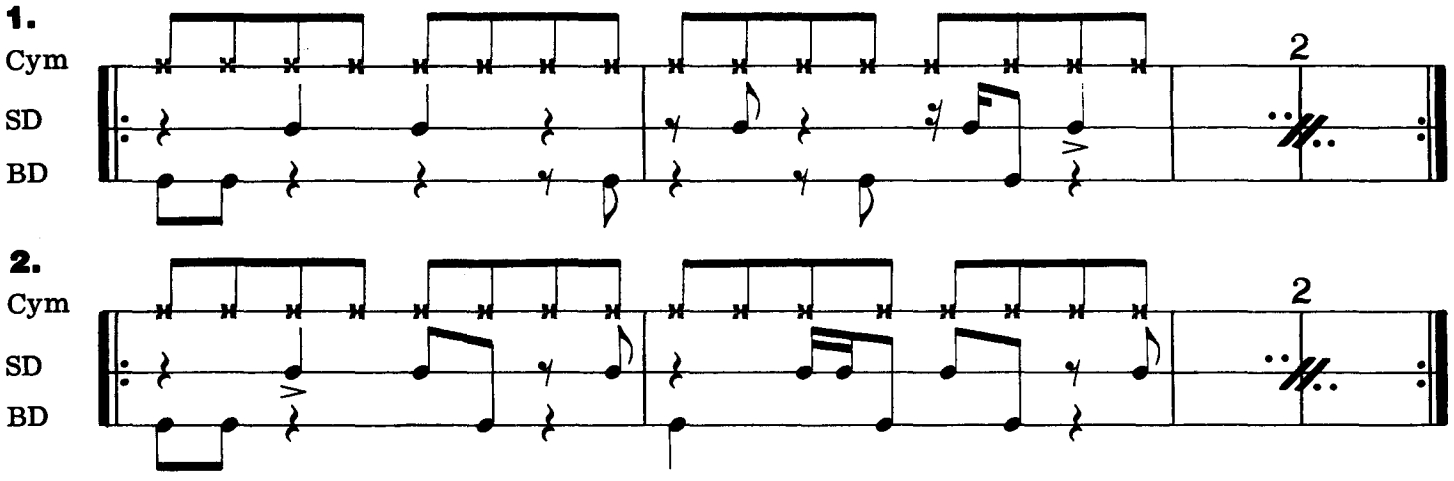
Part 7

Syncopation

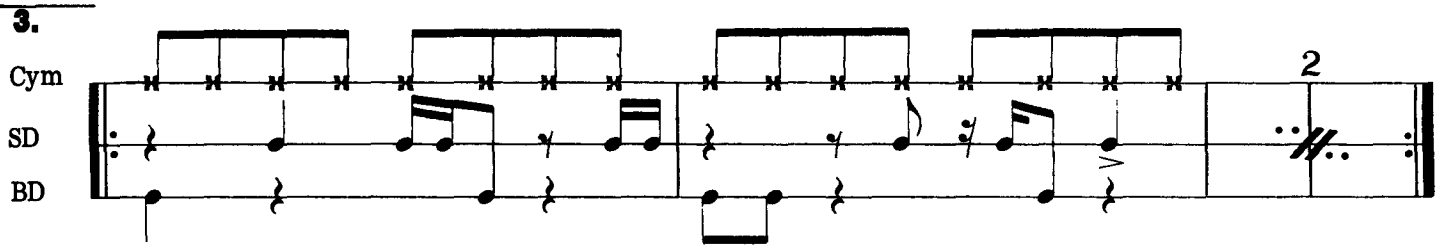
CD 1

TRK 6

Syncopation is an off-beat rhythm. Beats that are not usually accented are now emphasized; the rhythm is broken up. The hard presence of the 2 & 4 after-beat disappears, but is still felt. Syncopation is used in musical styles as divergent as rhythm and blues and hard rock.



3.



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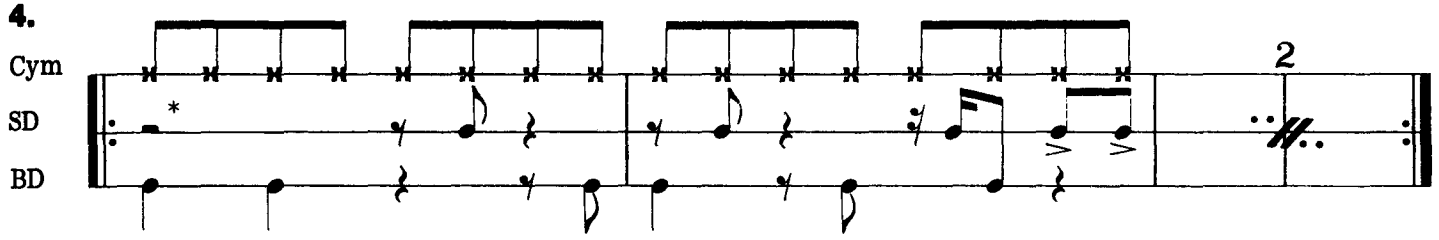

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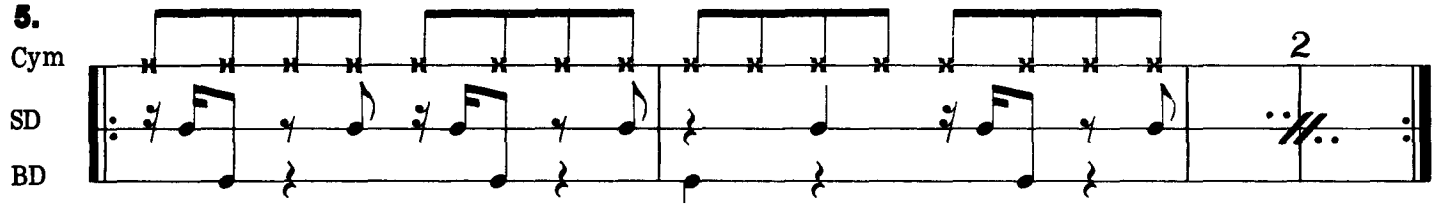
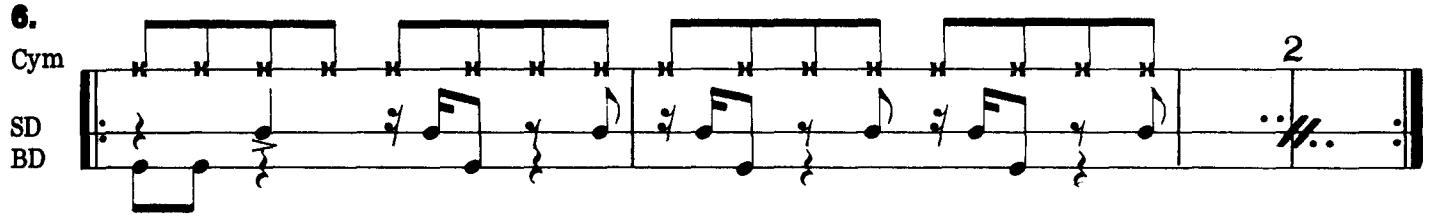


*Half note rest (𝄼) gets two full beat rests.

6.



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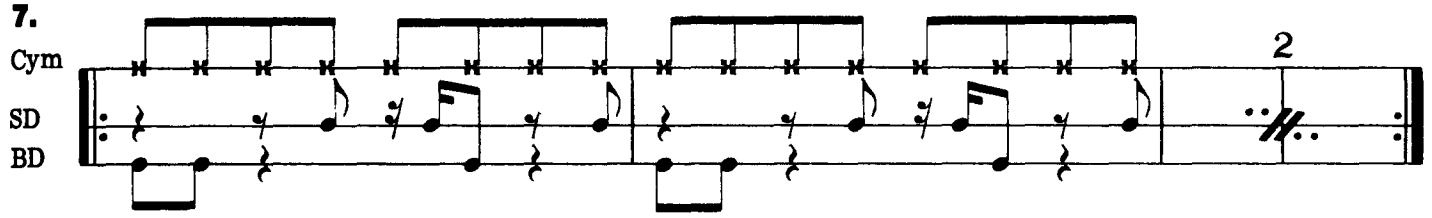
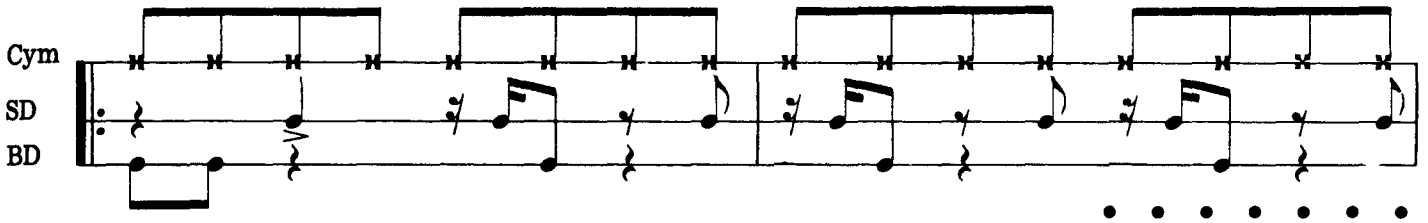
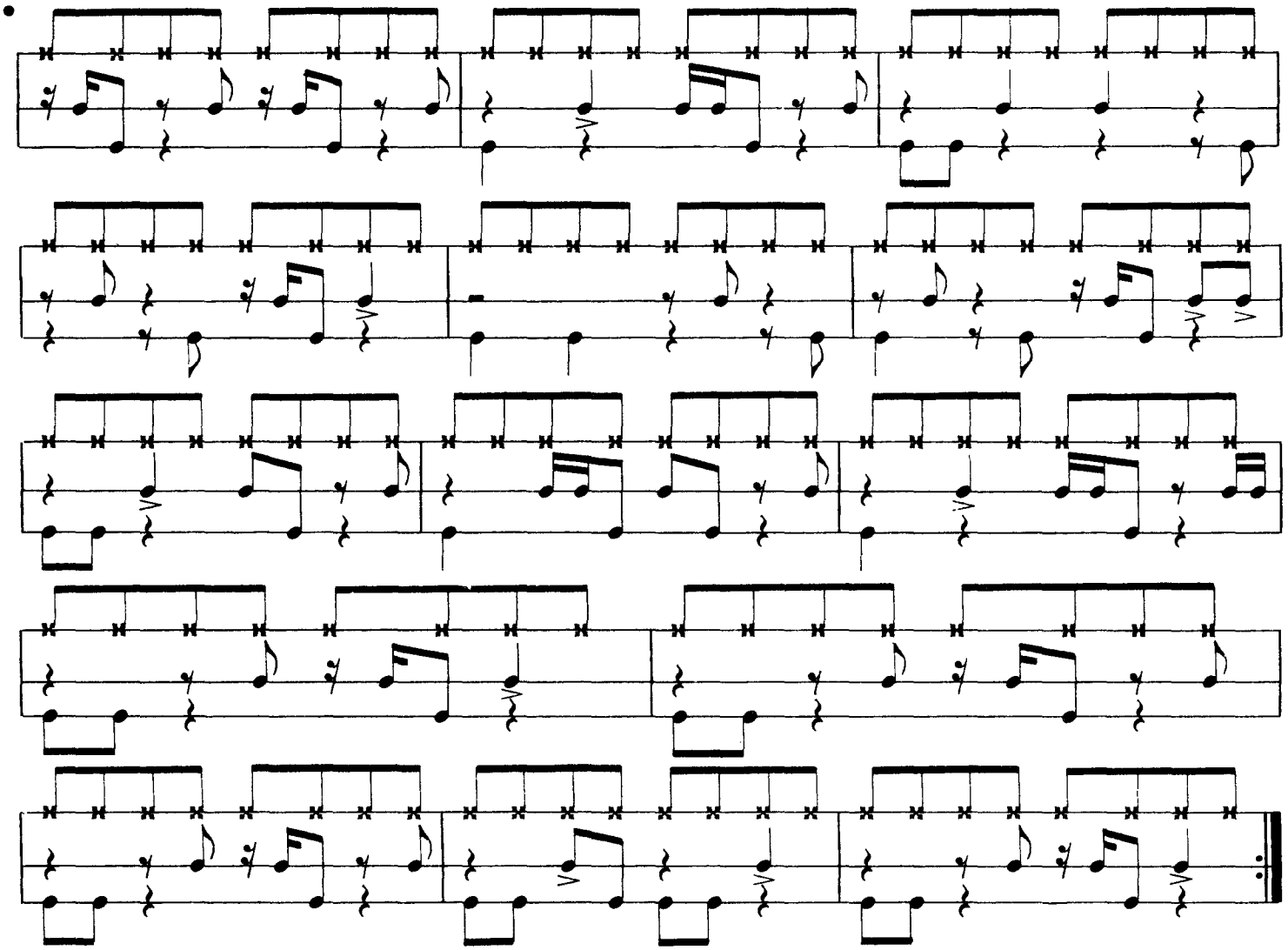


Sixteen Bar Exercise

This 16 bar exercise could easily be used as a drum break in a song with this type of feel.

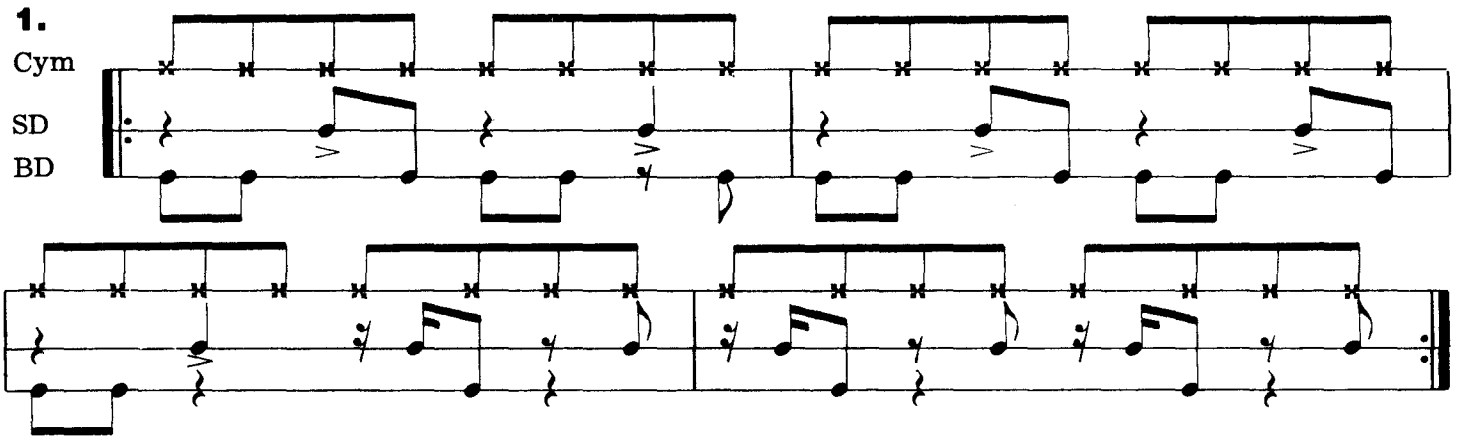


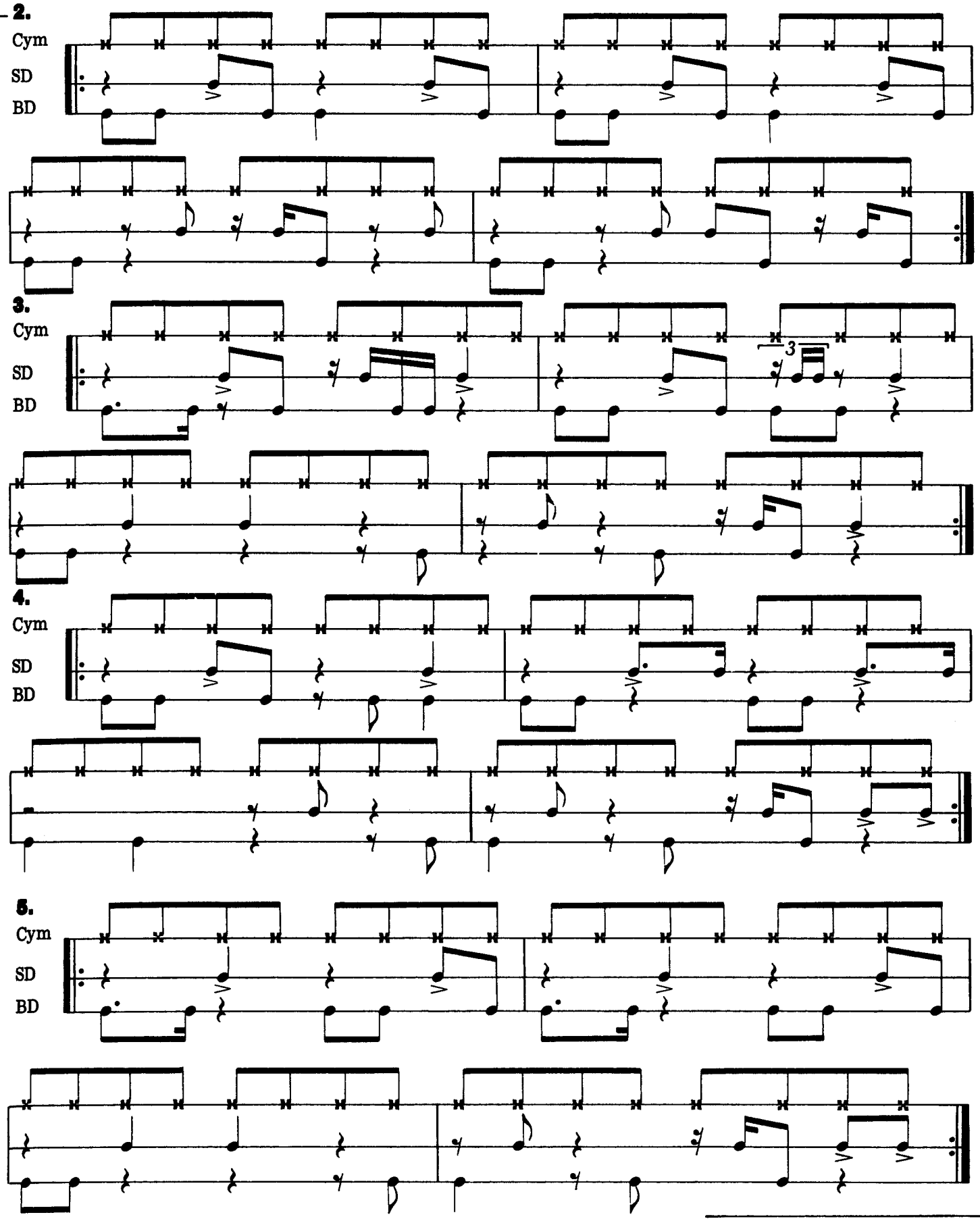


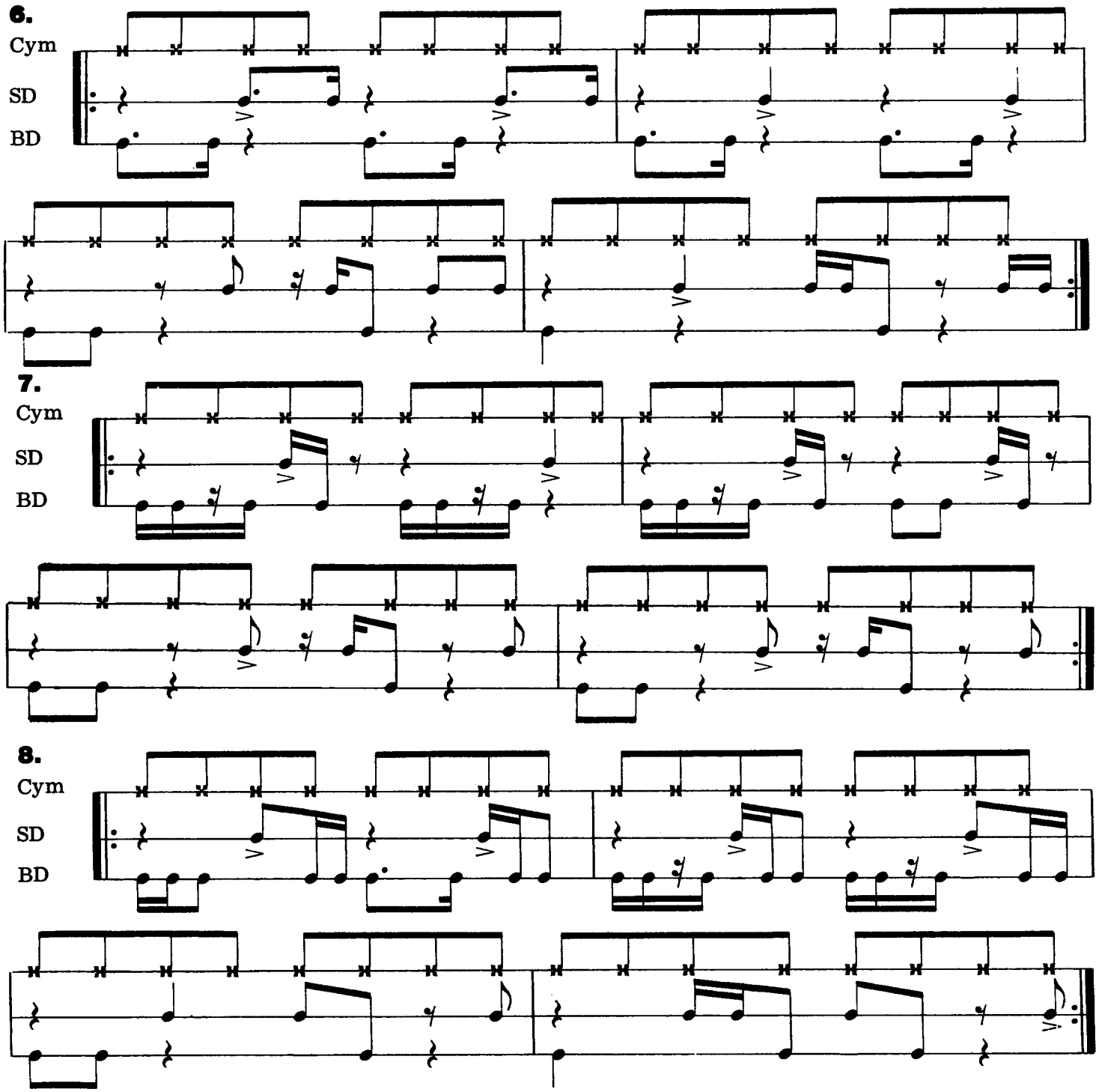
Two Bar Breaks

Syncopation is usually played in 2 to 4 measure sequences, followed by the original rhythm.

1.




2.
Cym
SD
BD
3.
Cym
SD
BD
3
4.
Cym
SD
BD
5.
Cym
SD
BD


6.
Cym
SD
BD
7.
Cym
SD
BD
8.
Cym
SD
BD

Part 8

Hi Hat Rhythms

In recent years many original variations have been added to the standard repertoire of Hi-Hat rock rhythms. The Hi-Hat studies in parts VIII and IX will cover both the old and the new.

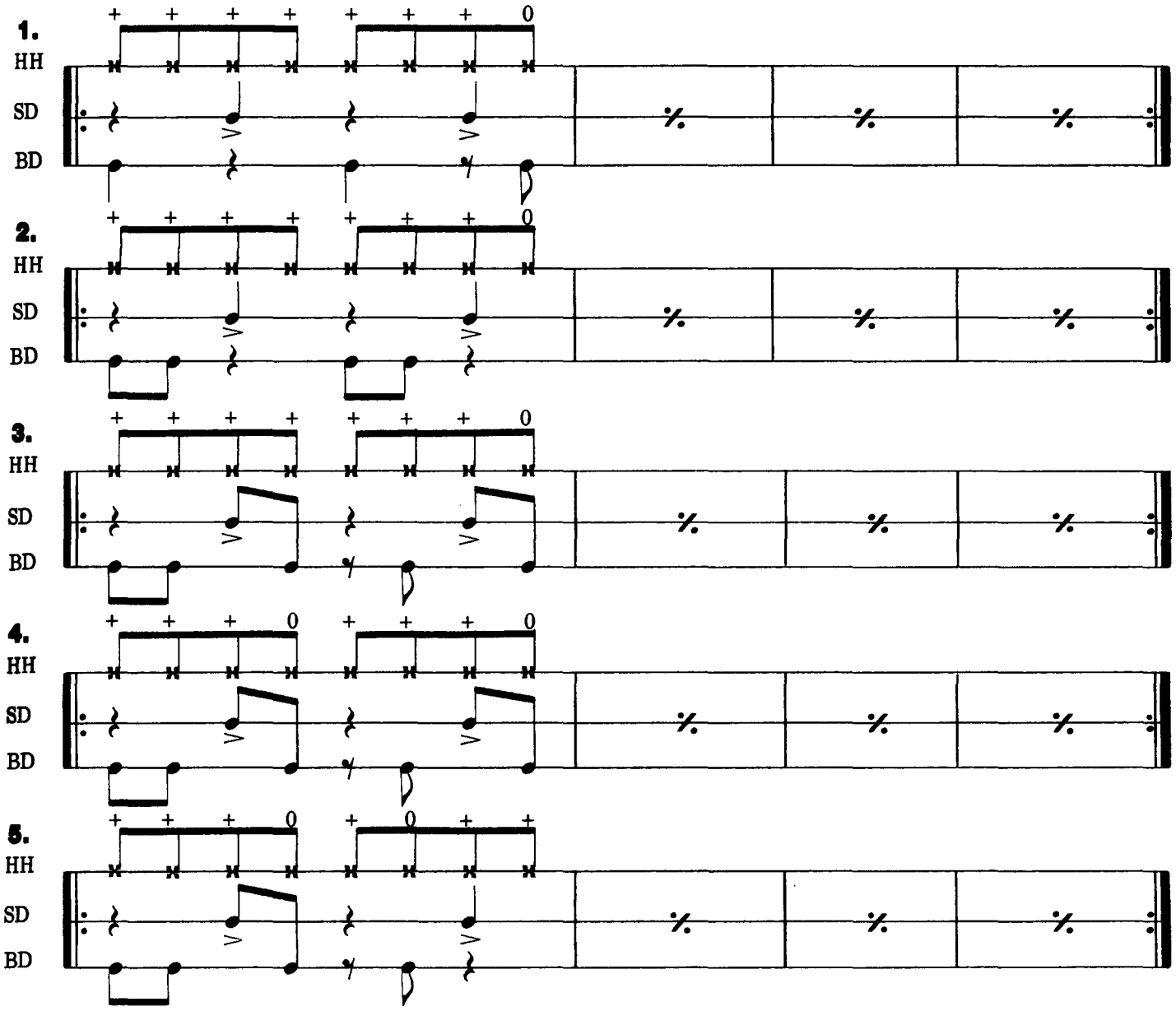
+ = closed
o = open

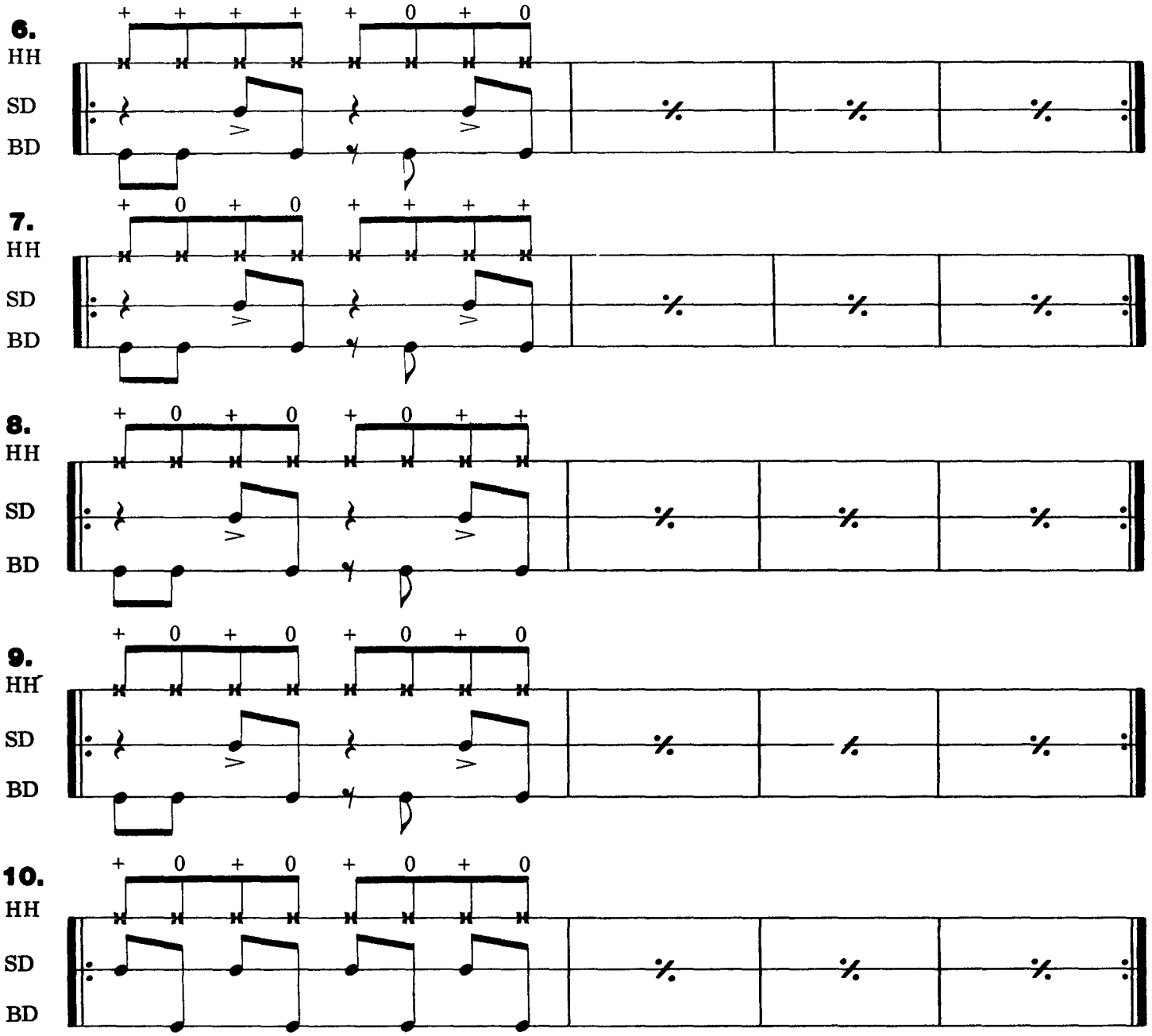
Study the vertical and horizontal relationship of the notes on all lines. Notice that as the Hi-Hat opens and closes, a more complete, rhythmic sound is created

Remember to play these slowly at first. Repeat at gradually faster tempos.

CD 1

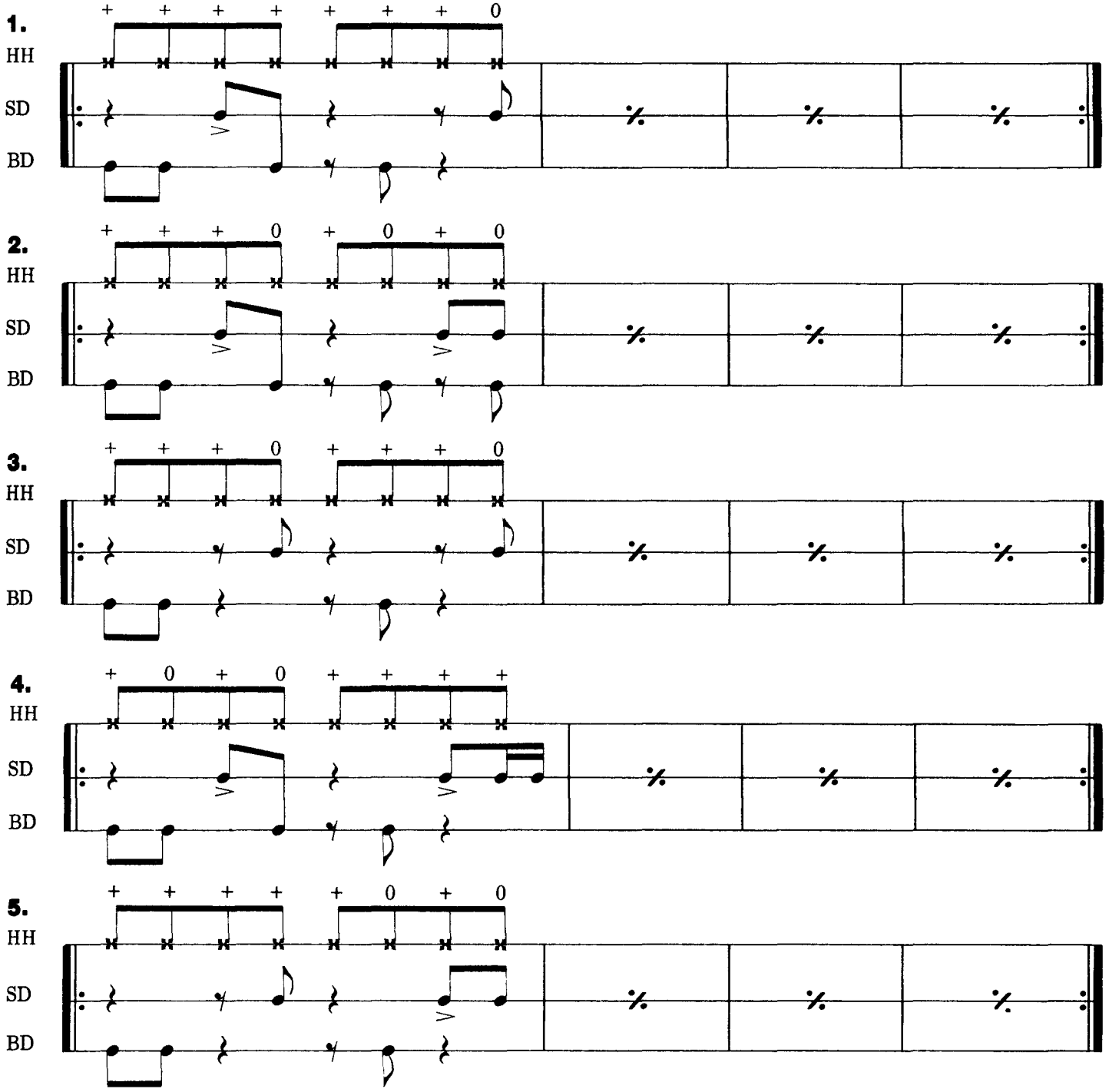
Basic Eighth Note Hi-Hat Rhythms TRK 7



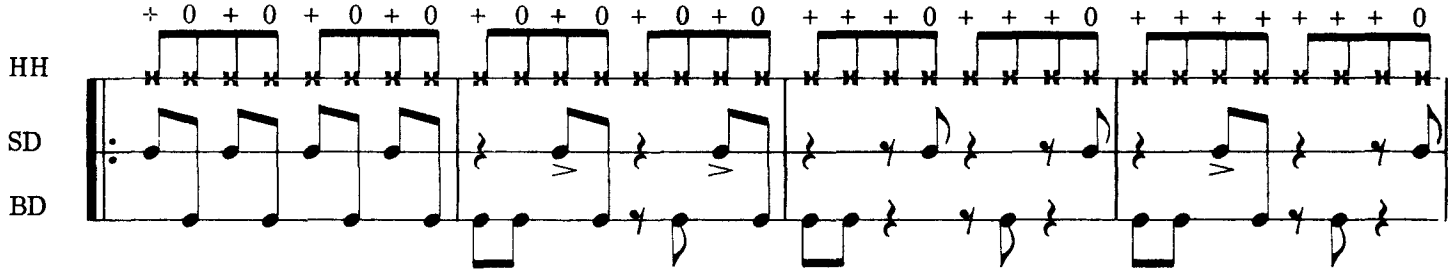


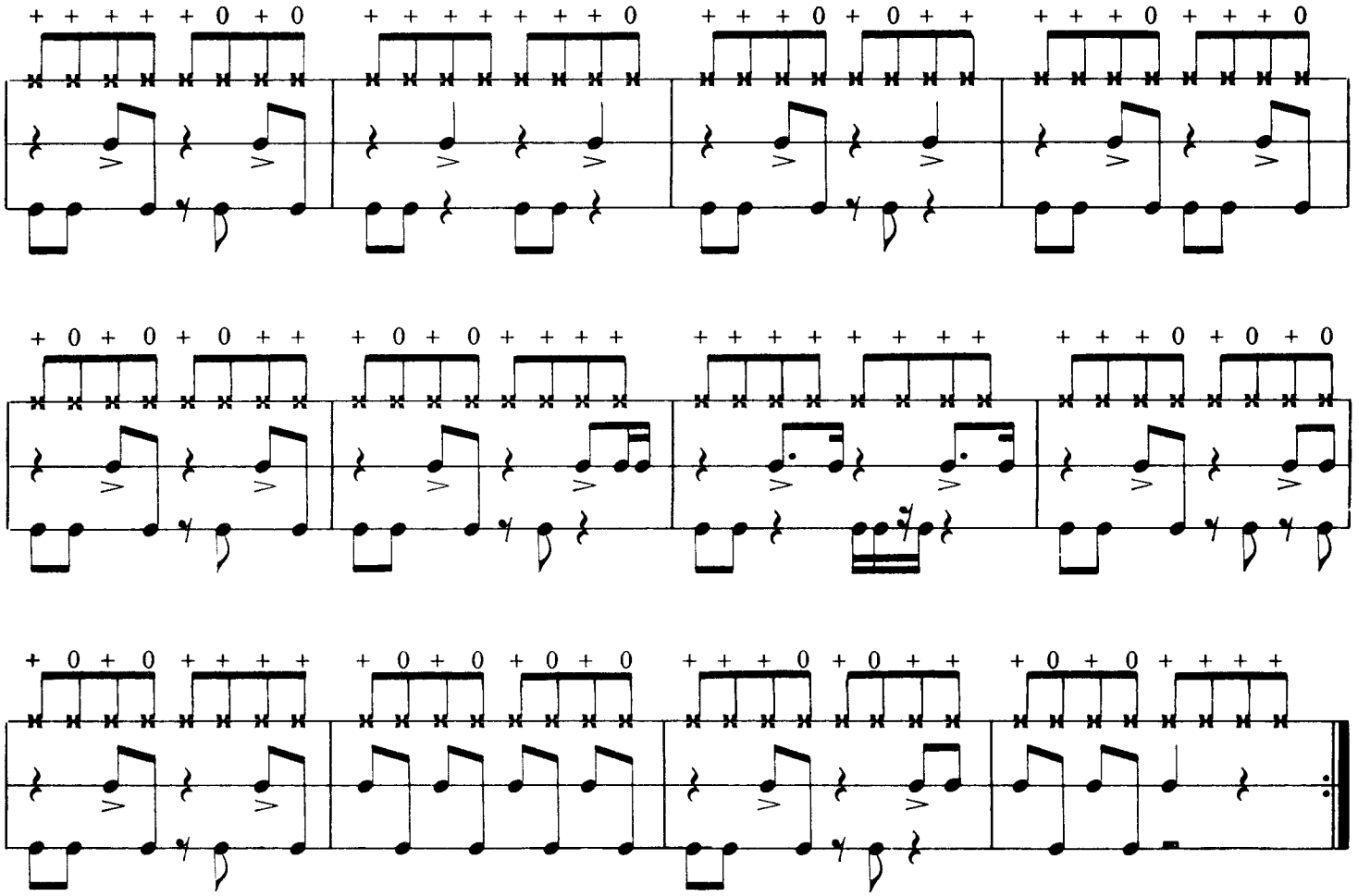
HH accents are very effective when accenting BD with it.

Slightly Syncopated



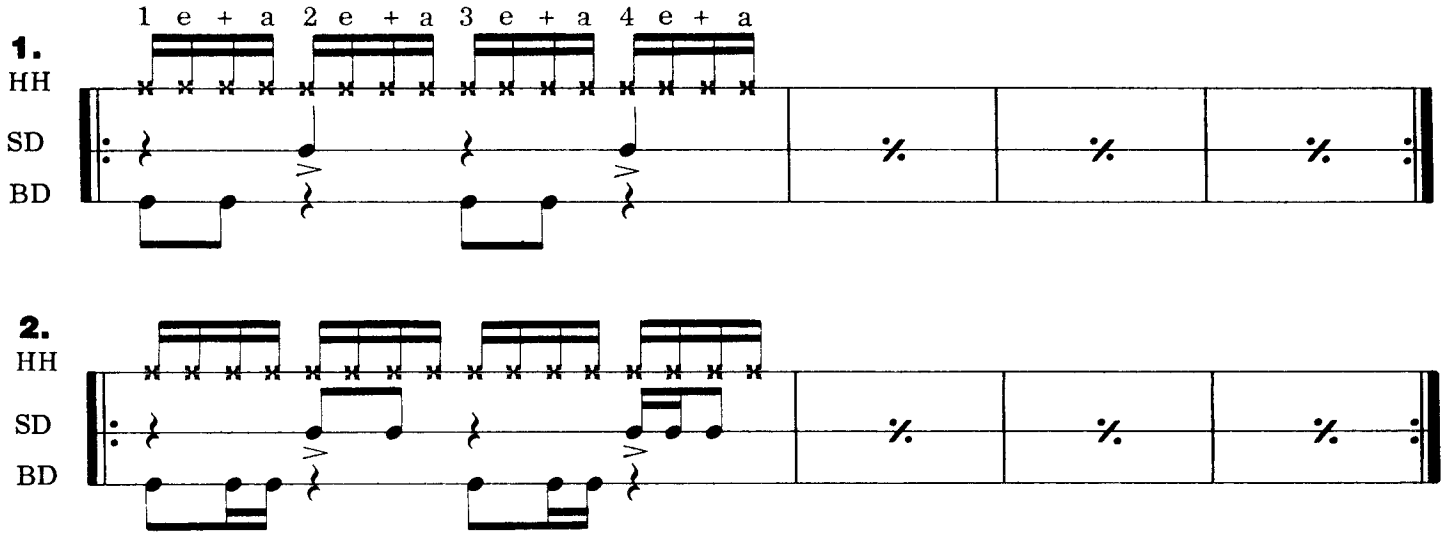
Sixteen Bar Exercise (Eighth Notes)

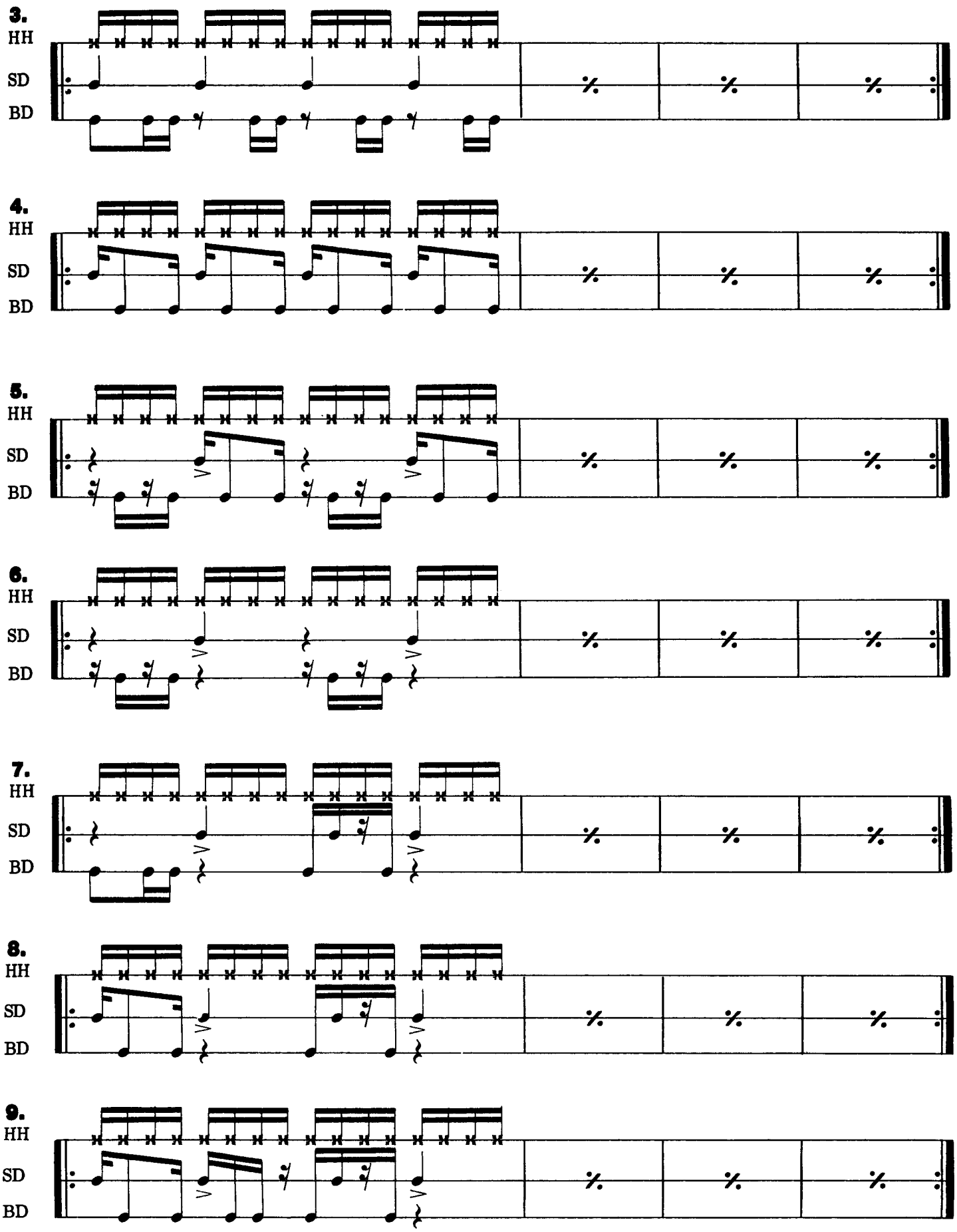


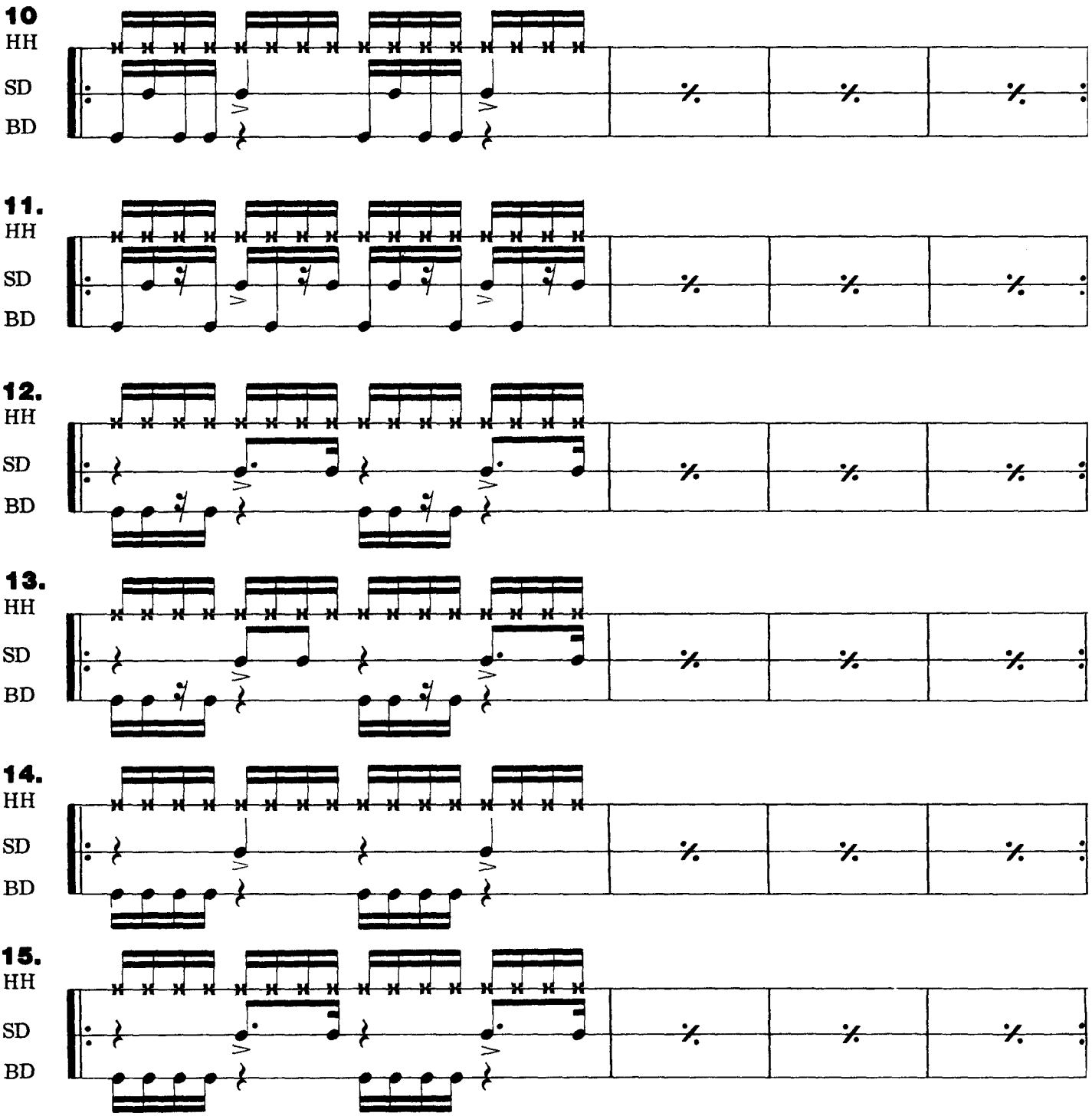


Sixteenth Note Hi-Hat Rhythms

Play HH sixteenths on closed Hi-Hat Cymbals.

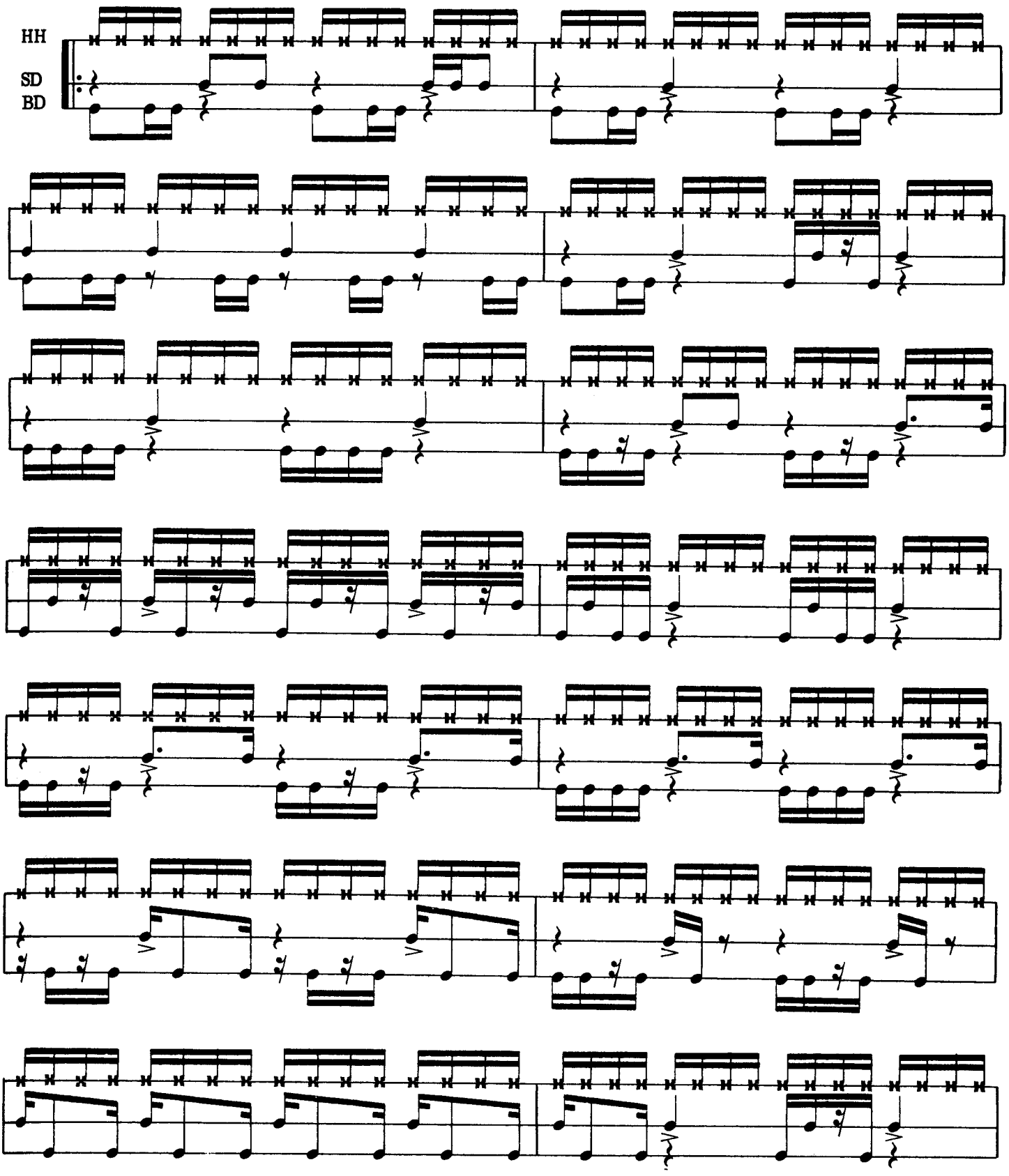


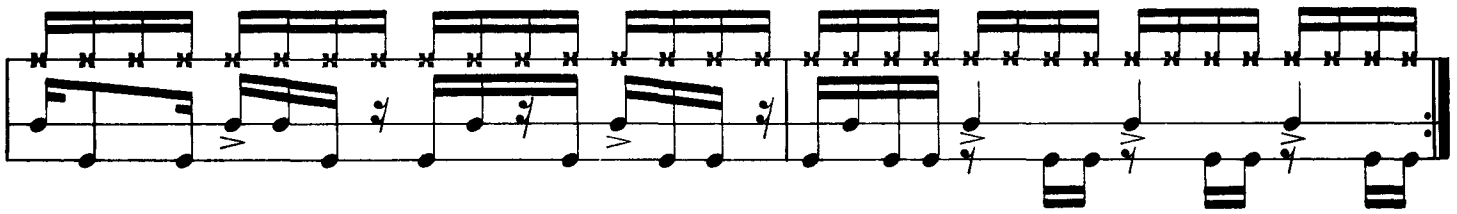

3.
HH
SD
BD
4.
HH
SD
BD
5.
HH
SD
BD
6.
HH
SD
BD
7.
HH
SD
BD
8.
HH
SD
BD
9.
HH
SD
BD



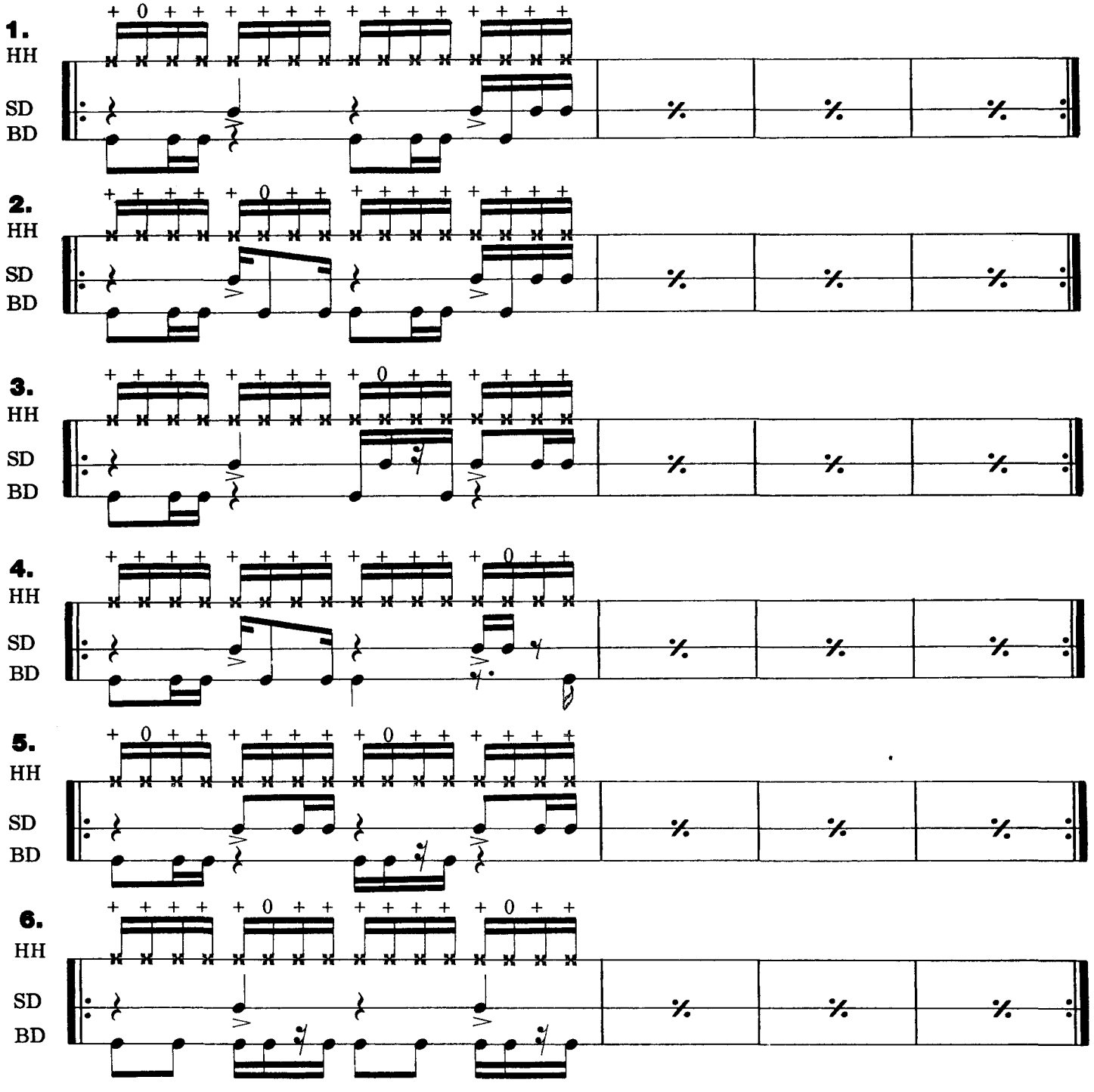
Sixteen Bar Exercise (Sixteenth Notes)

Play HH sixteenths on closed Hi-Hat Cymbals.


HH
SD
BD



Sixteenth Notes — Accented — Open And Closed



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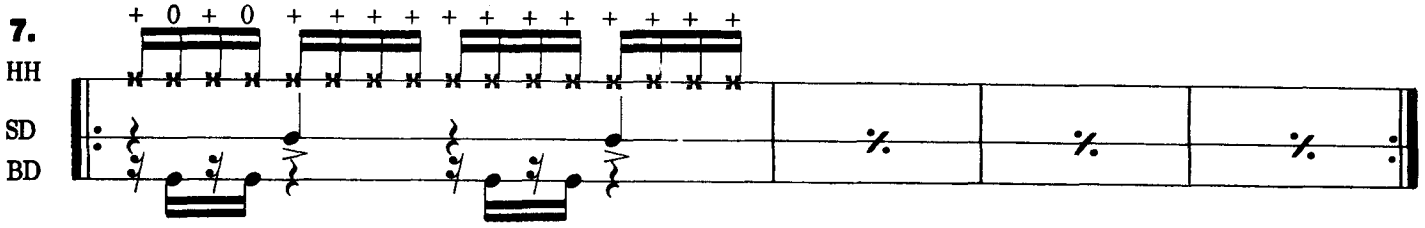

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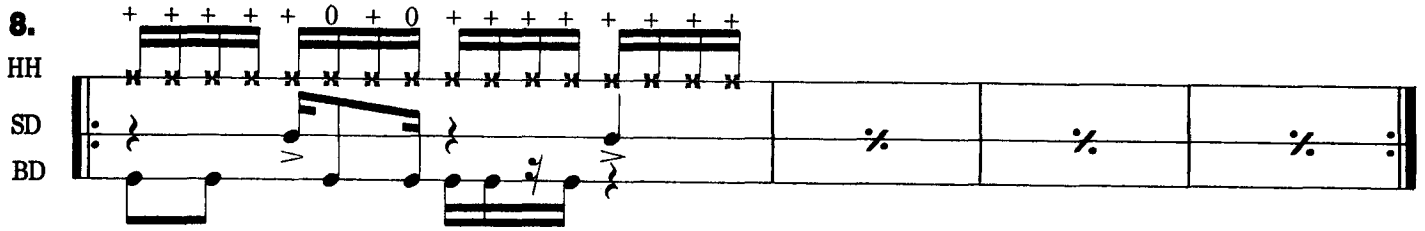

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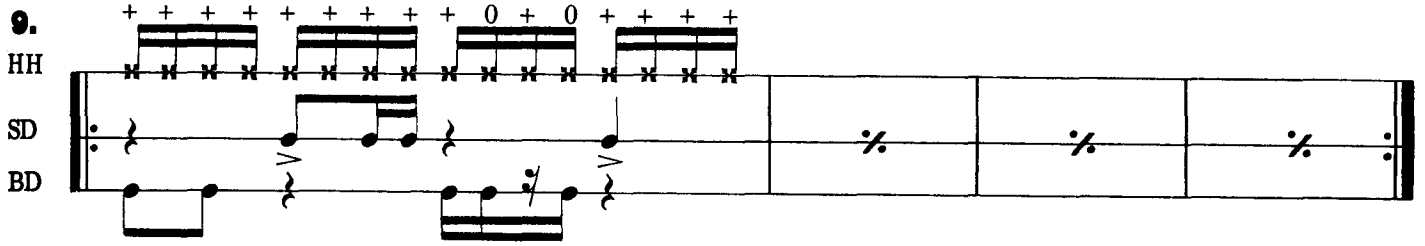
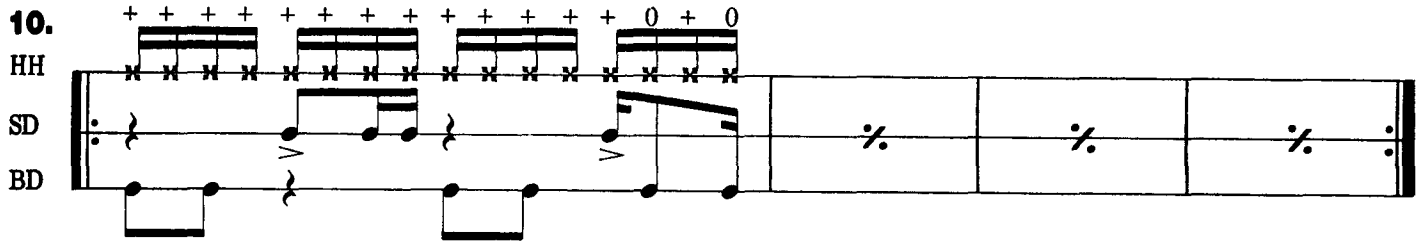


10.



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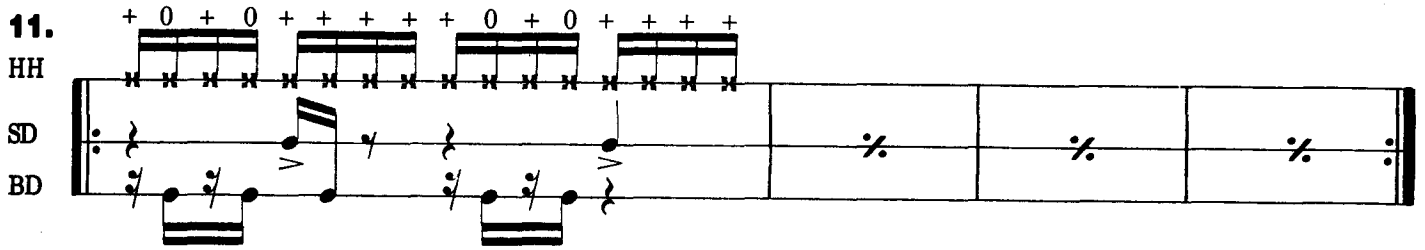

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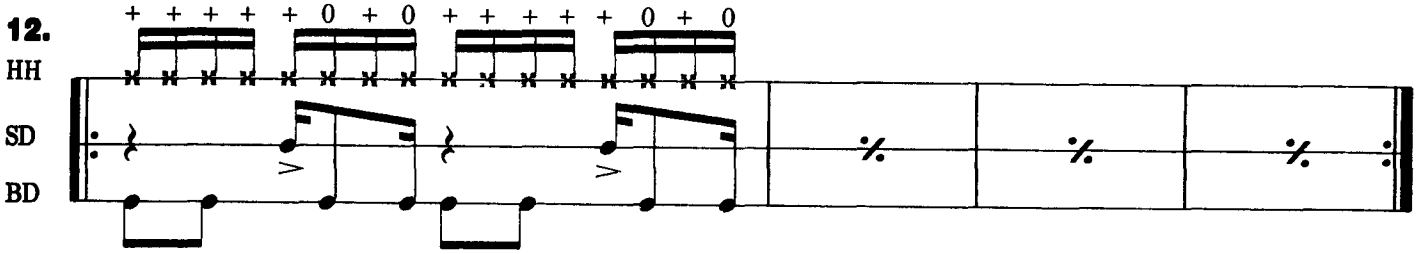

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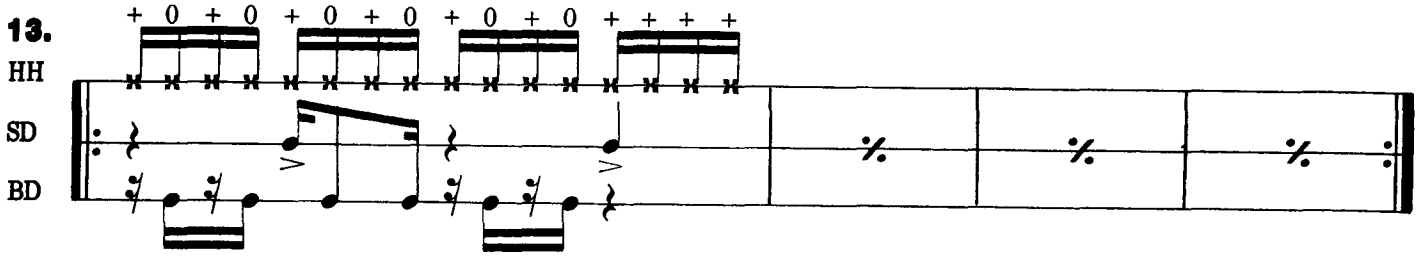

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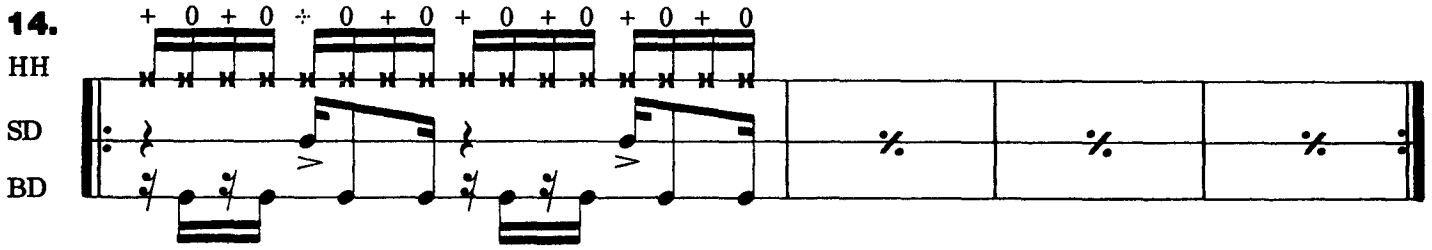

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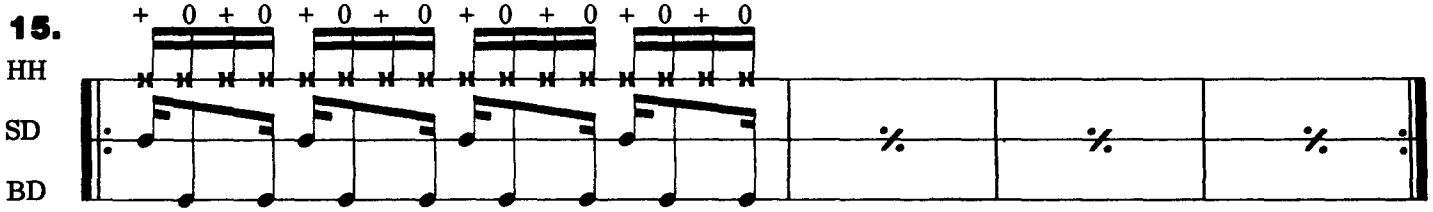
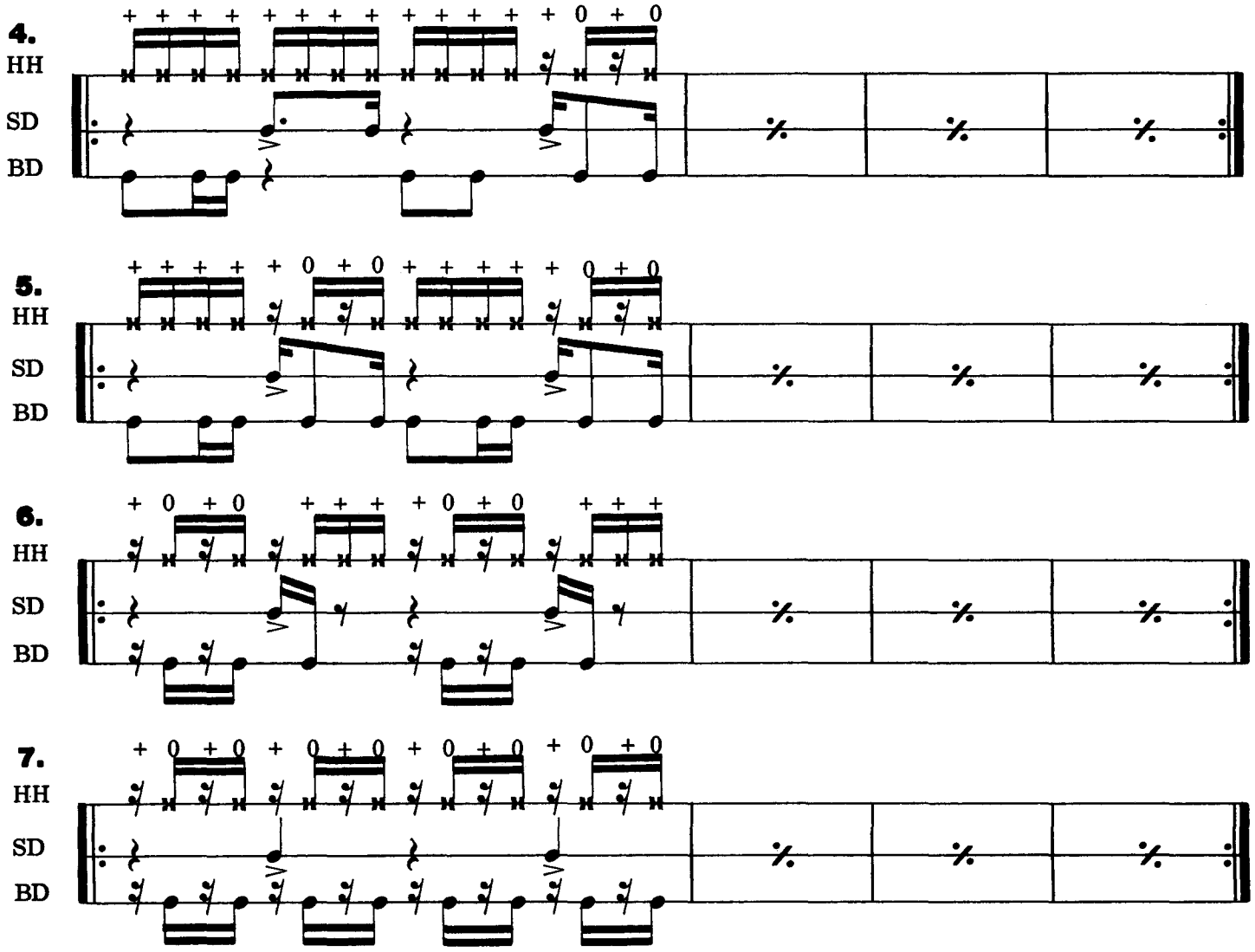


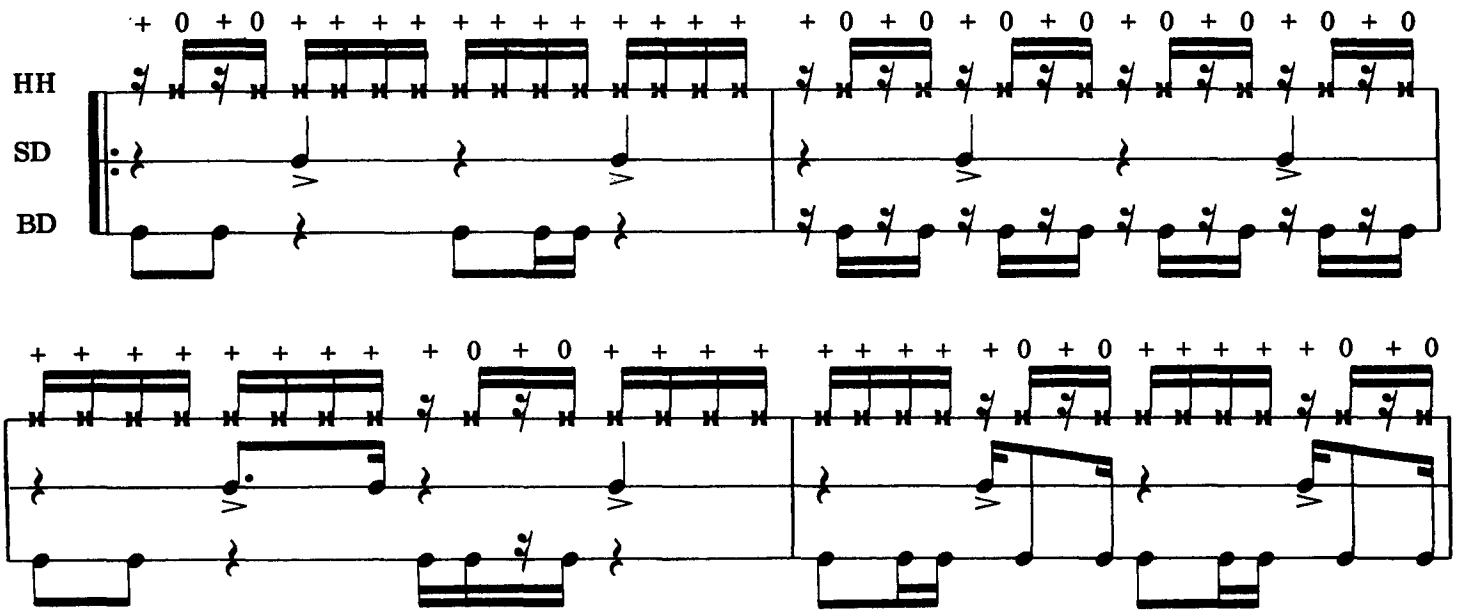
12 Bar Exercise

The following is a twelve bar exercise of accented sixteenth notes with the Hi-Hat opening and closing. The accent occurs when the cymbals are played in the open position.

Accented Sixteenth Notes — Open And Closed



Twelve Bar Exercise



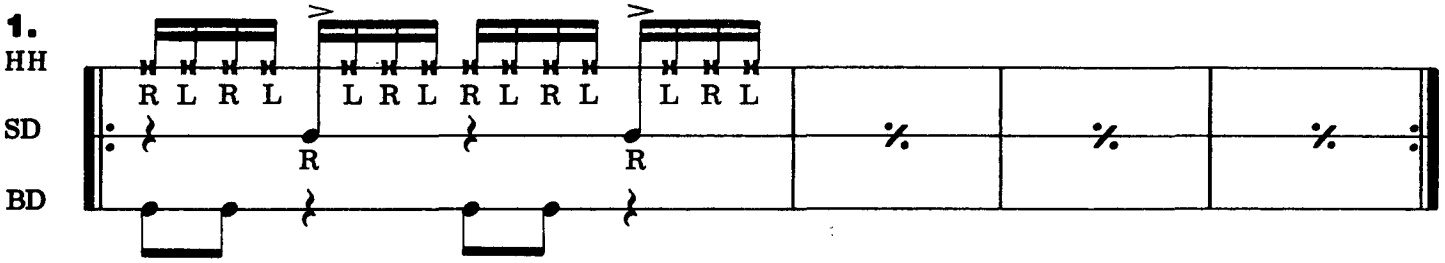
Advanced Sixteenth Note Rhythms

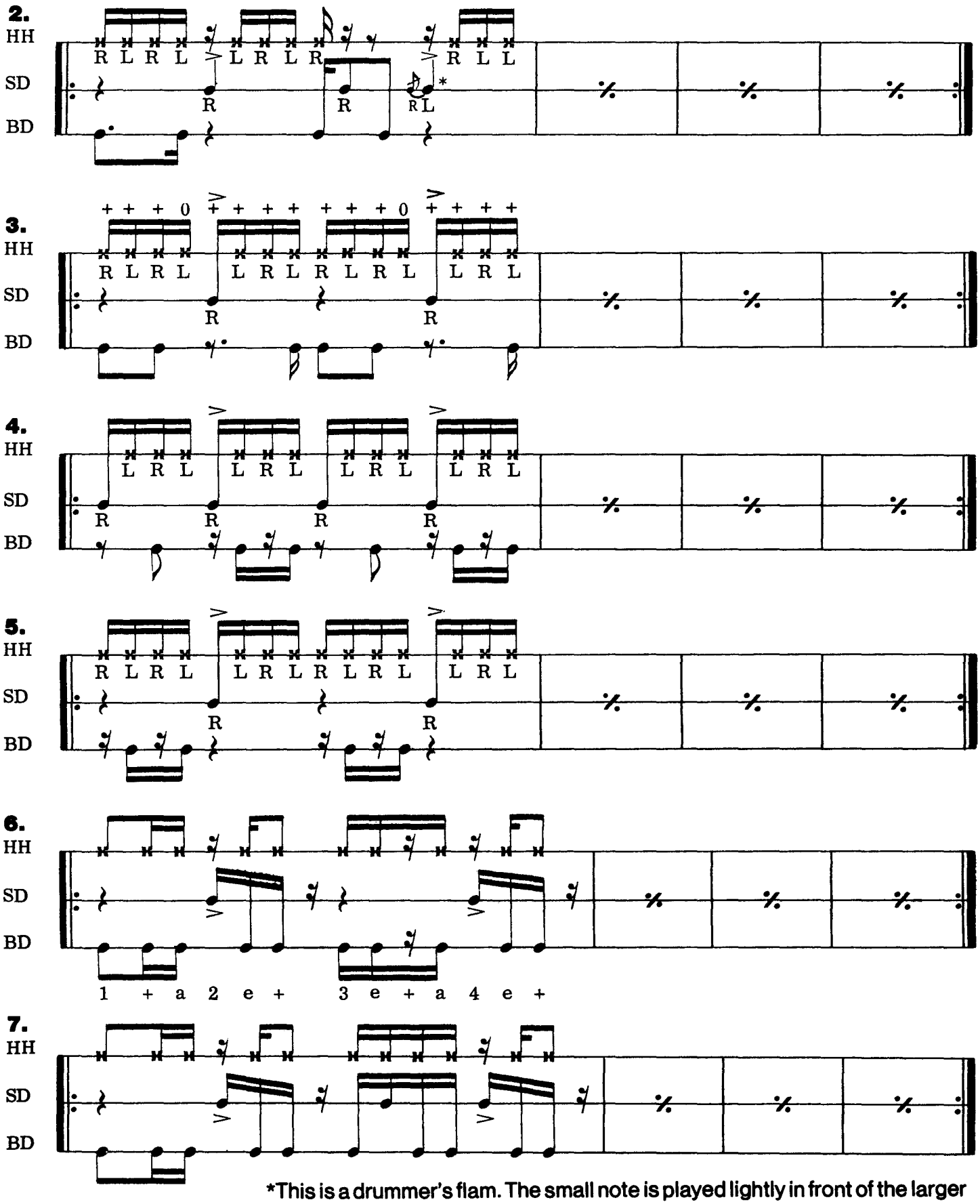
CD 1

TRK 8

Exercises 1-5 are played on the HH and SD using alternate stickings.

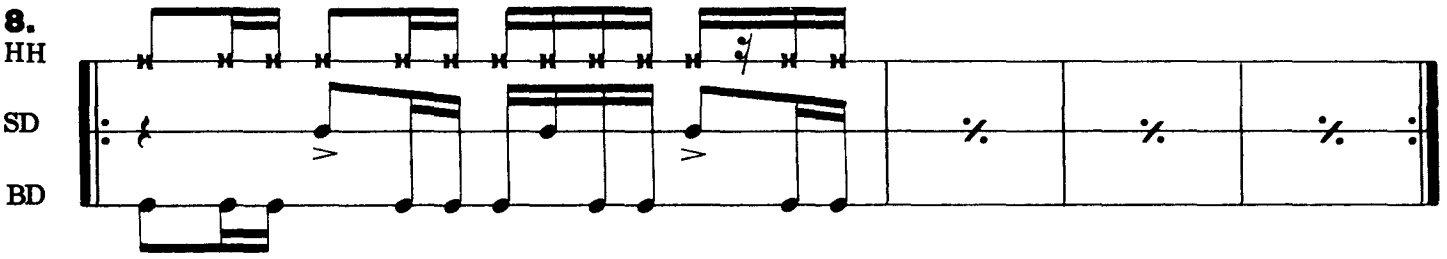
1.





*This is a drummer's flam. The small note is played lightly in front of the larger note.

8.



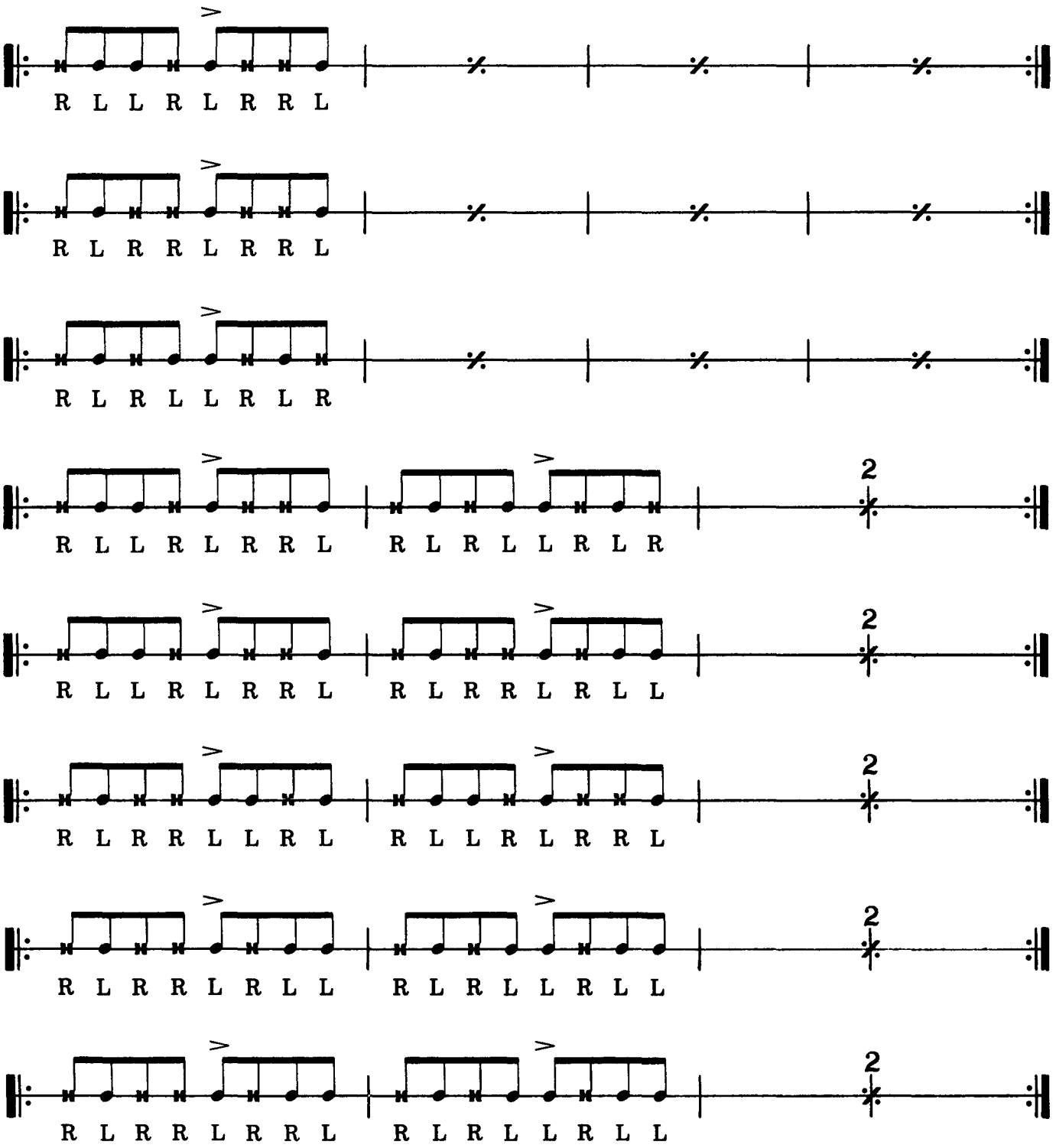
Eight Bar Exercise

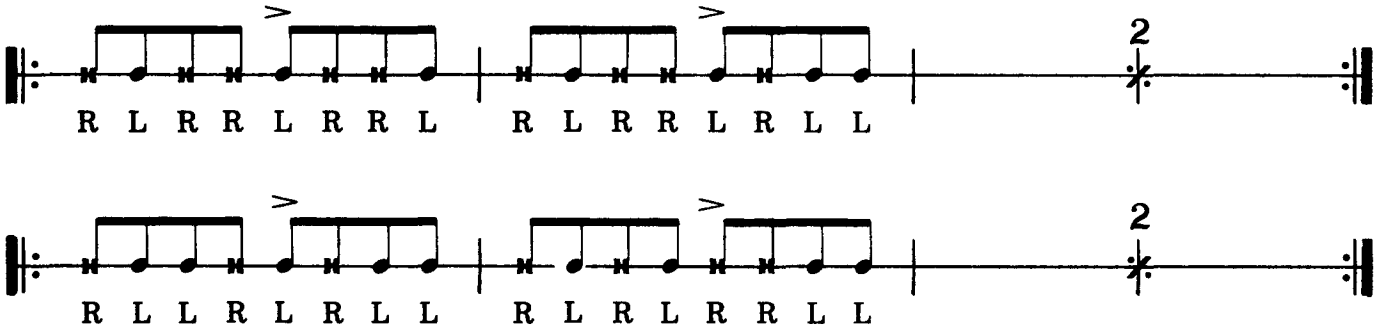
CD 1

TRK 9 **Rock Poly-Rhythms**

In these exercises the right foot plays the same pattern as the right hand!

Right hand on cymbal or Hi-Hat ( )
Left hand on snare drum ( )
(Left-handed drummers should reverse the sticking.)


R L L R L R R L
R L R R L R R L
R L R L L R L R
R L L R L R R L
R L R L L R L R
2
R L L R L R R L
R L R R L R L L
2
R L R R L R L L
R L L R L R R L
2
R L R R L R L L
R L R L L R L L
2
R L R R L R R L
R L R L L R L L
2

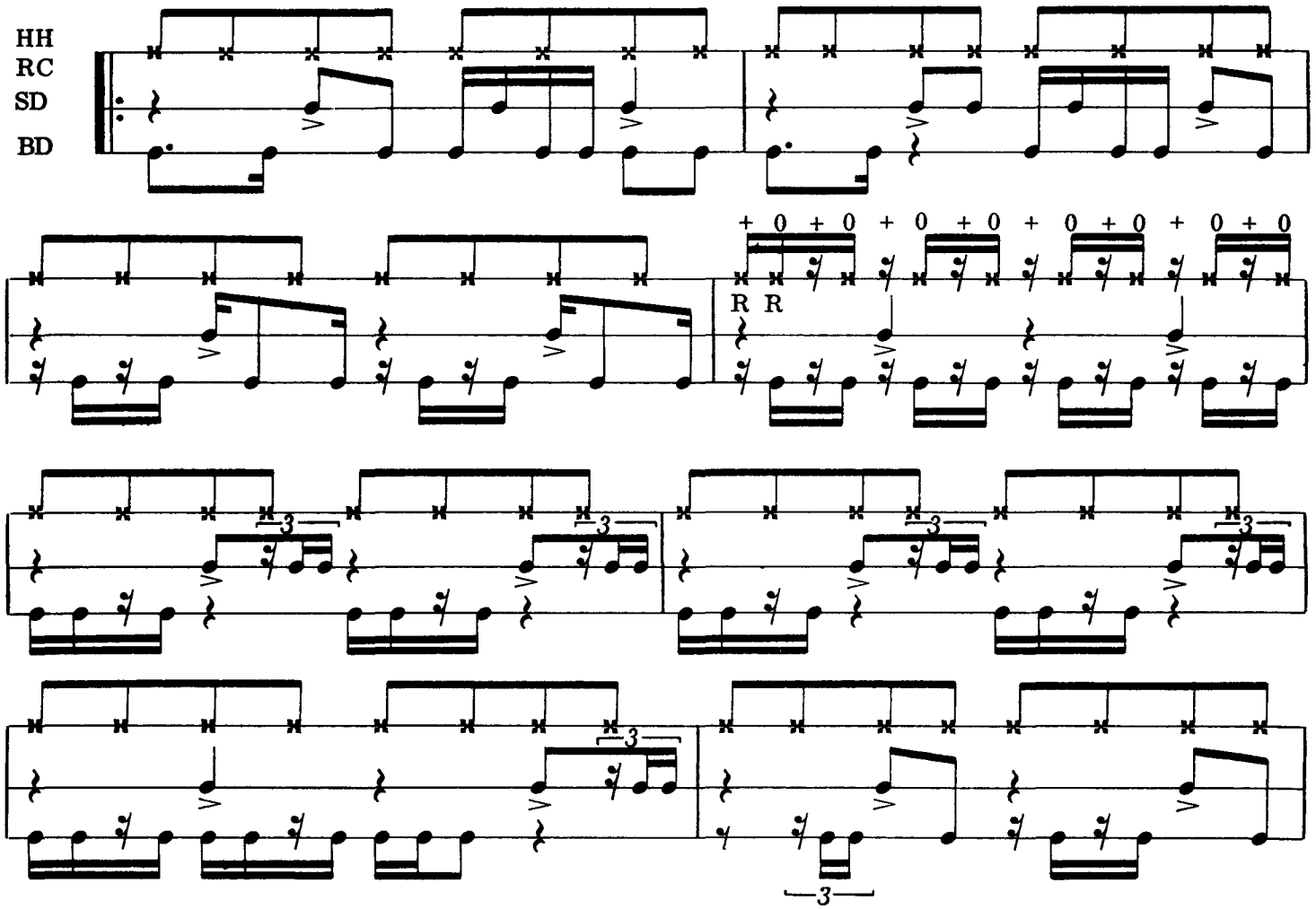


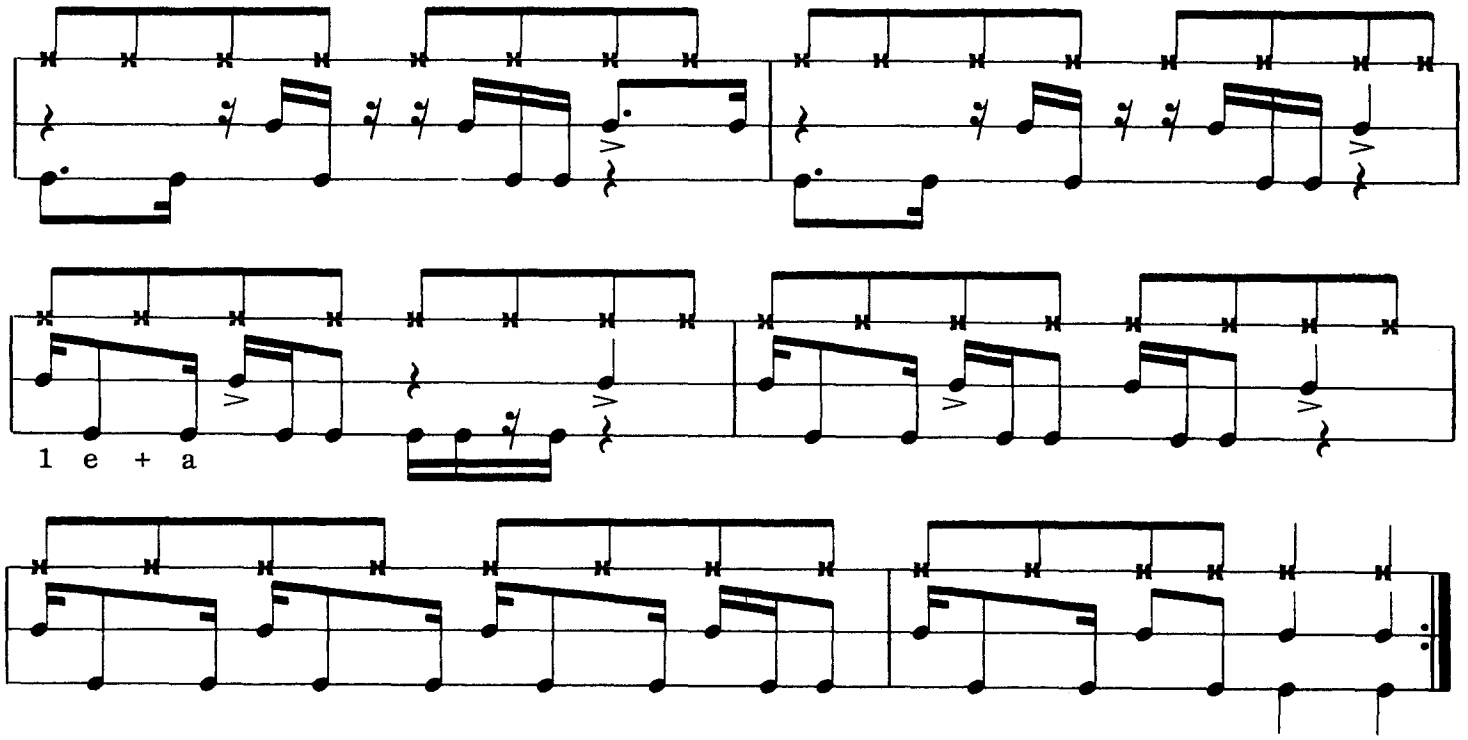
Part 9

Review

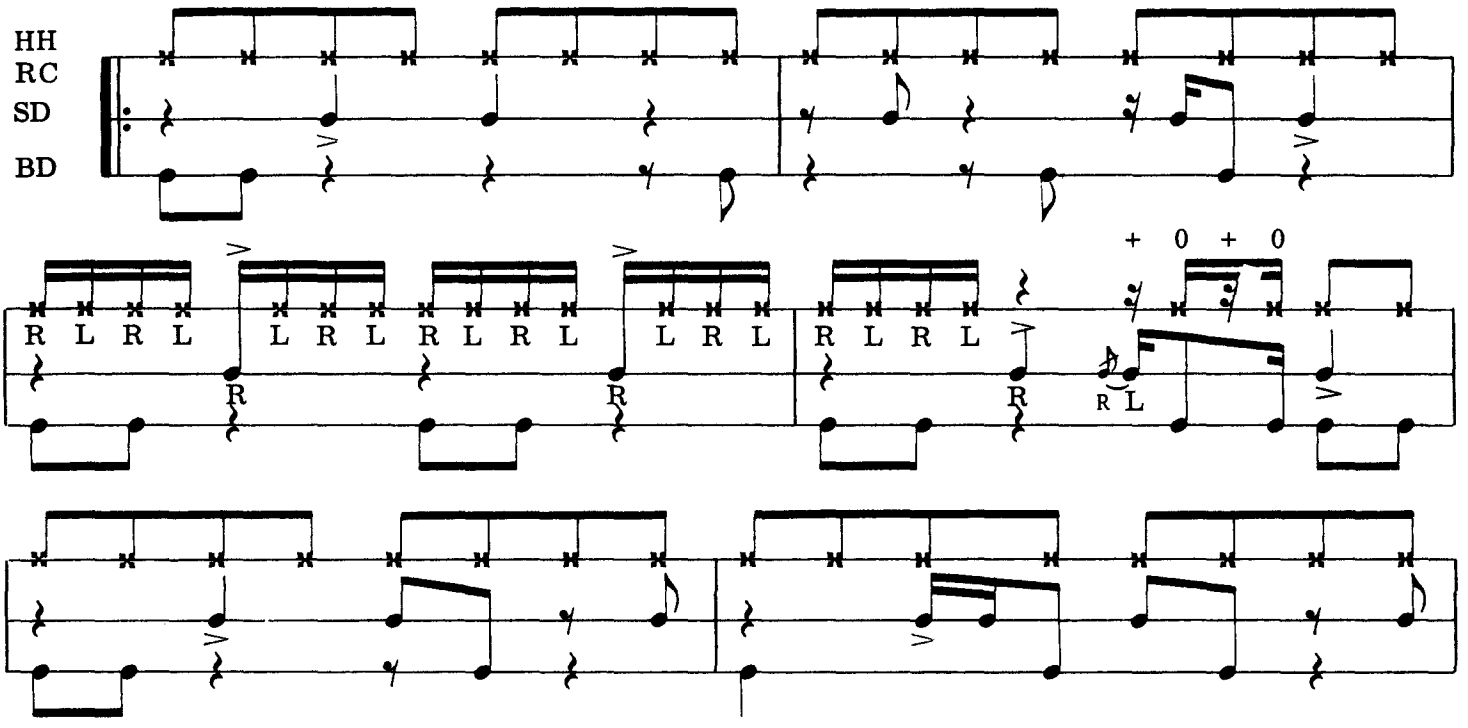
All the rhythms in parts II-VIII are covered in this review.

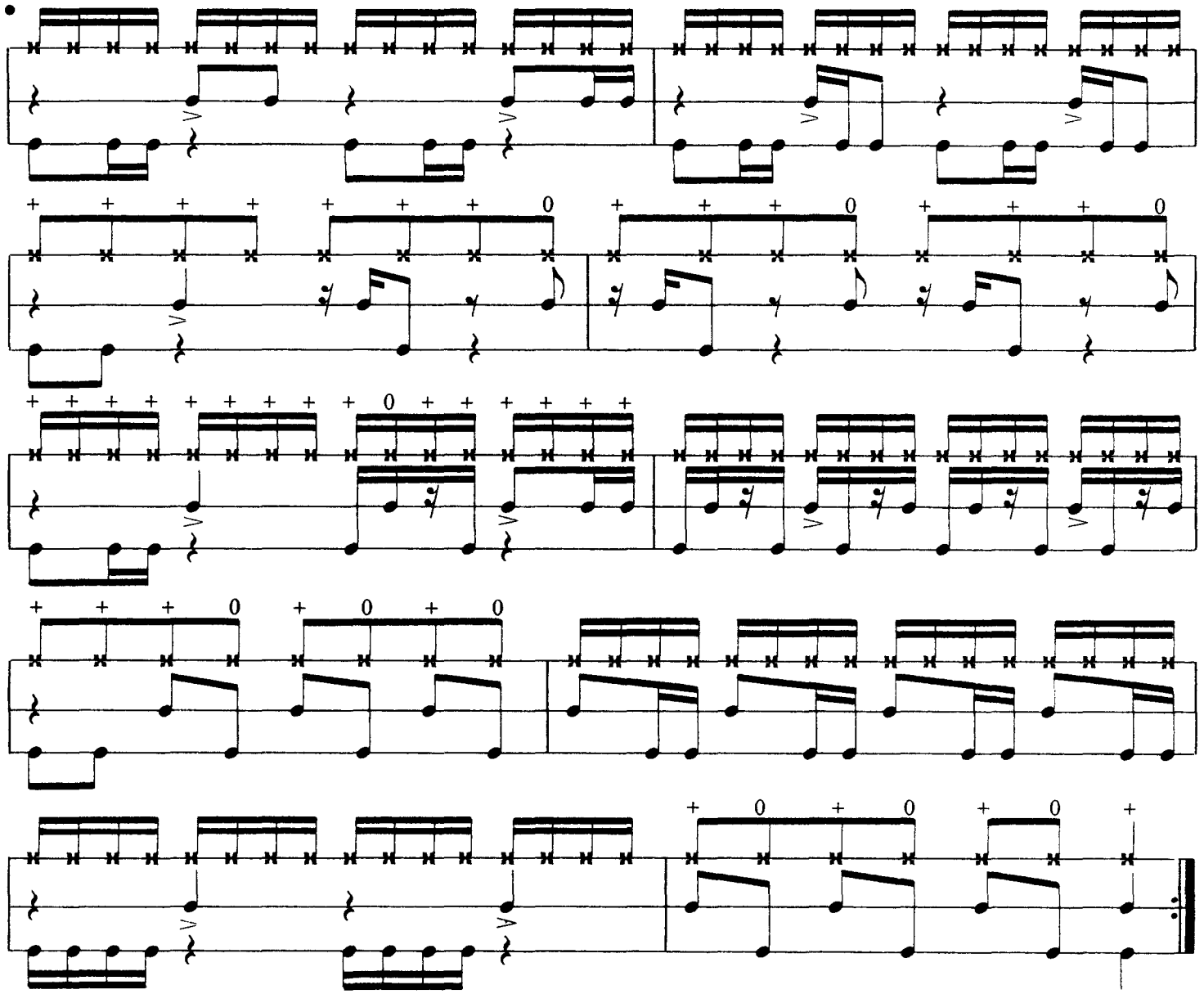
These exercises can be played as professional rock solos in 14 or 16 bar breaks. The cymbal line can be played on either the ride cymbal (RC) or Hi-Hat cymbals (HH) except where specifically noted for HH (+/o).



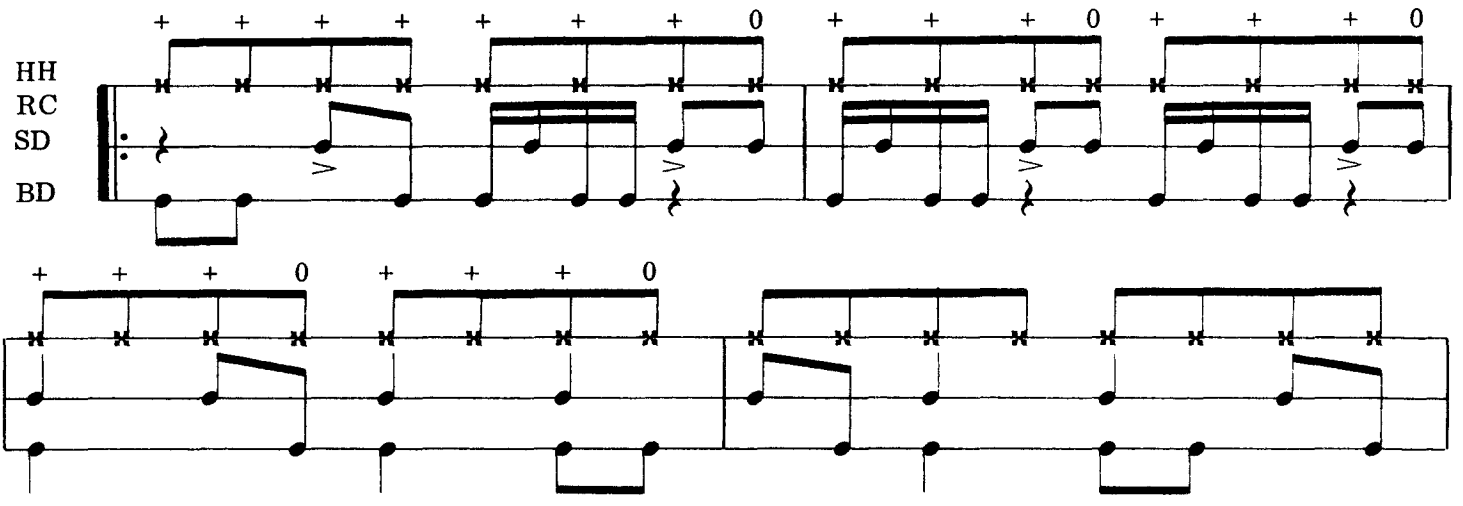


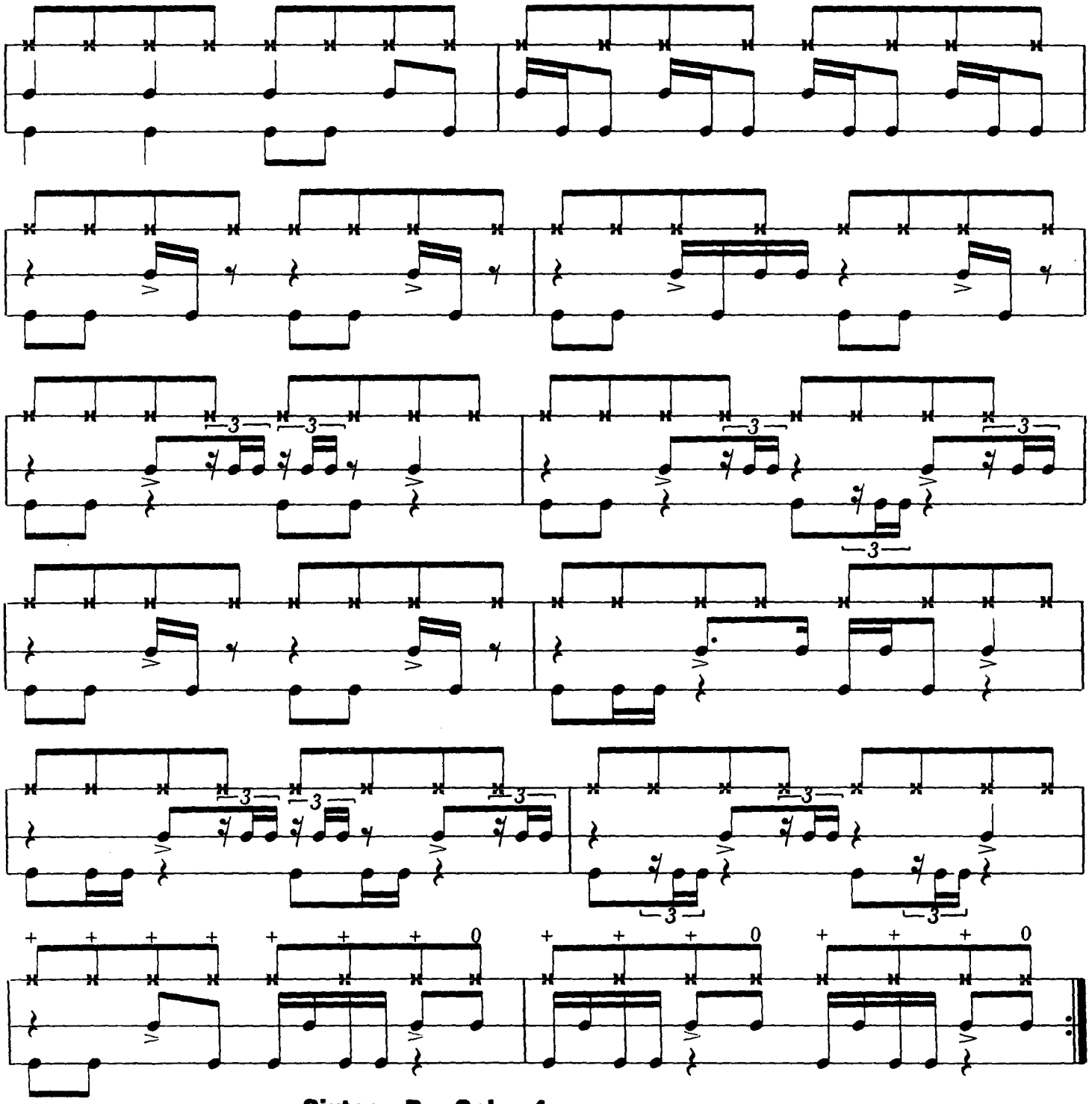
Sixteen Bar Solo 2.



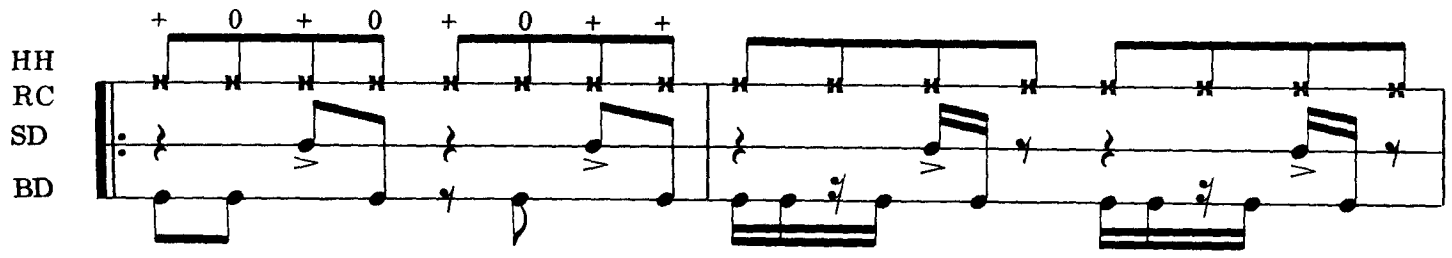


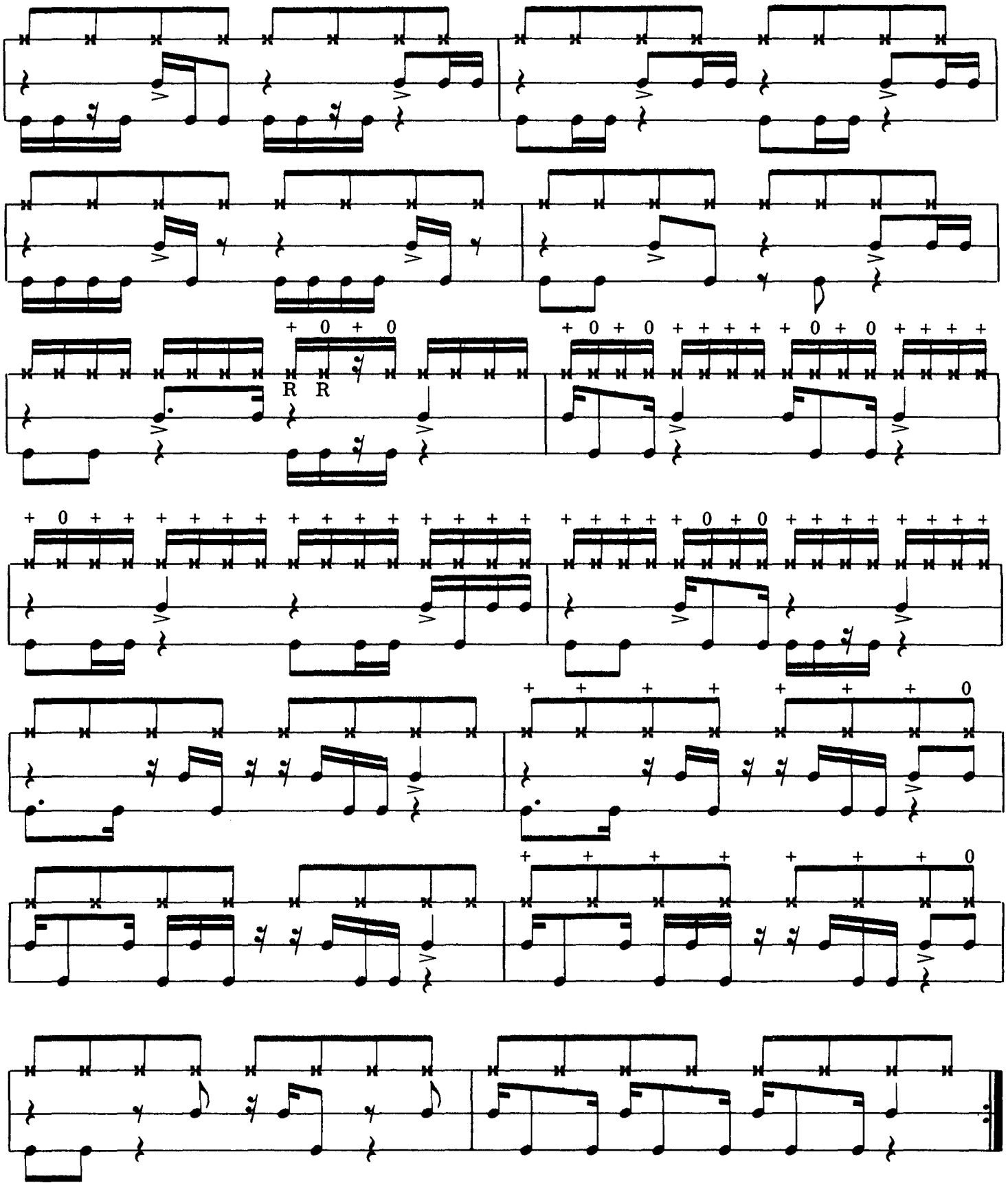
Sixteen Bar Solo 3.





Sixteen Bar Solo 4.




+ 0 + 0
R R
+ 0 + 0 + + + + + 0 + 0 + + + +
+ 0 + + + + + + + + + + + + + + + + + 0 + 0 + + + + + + + +
+ + + + + + + 0
+ + + + + + + 0

Part 10

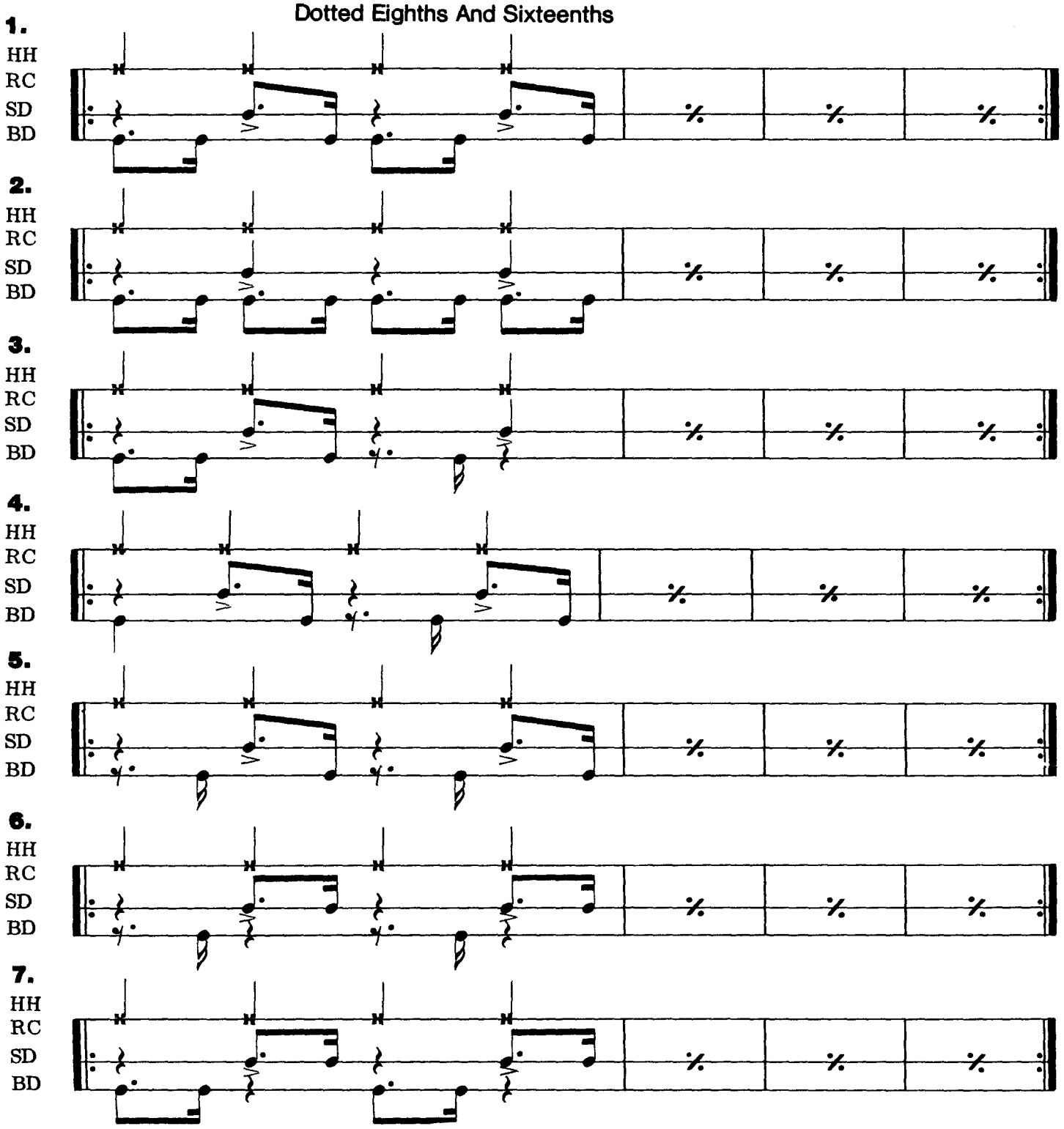
CD 1

TRK 10

Shuffle Rhythms (Bounce)

To create a bounce feeling, the shuffle rhythm uses dotted eighth and sixteenth notes between hands and feet. Quarter notes are played on the cymbal, instead of the usual eighths. The natural emphasis is on 2 and 4.

Dotted Eighths And Sixteenths

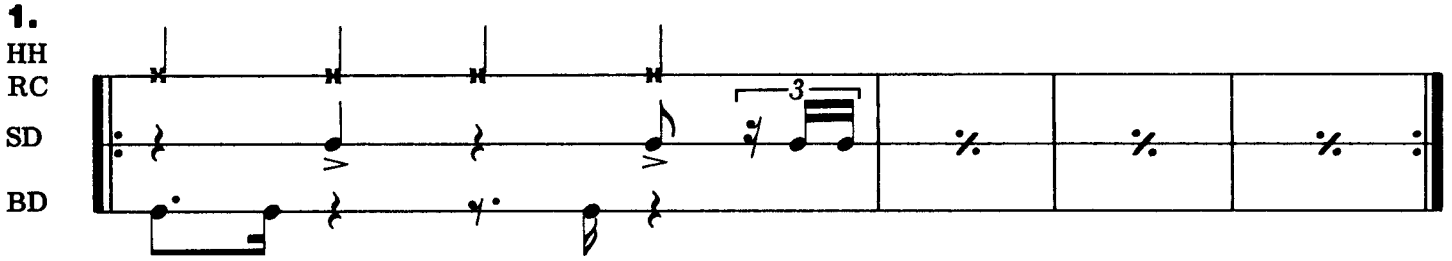


8.

Triplet Ruffs

The sixteenth note triplets on this page are part of an embellishment known to drummers as a "ruff." In the following exercises, triplets are played against quarter notes on the cymbal. In this section, eighth note triplets are counted:

1.



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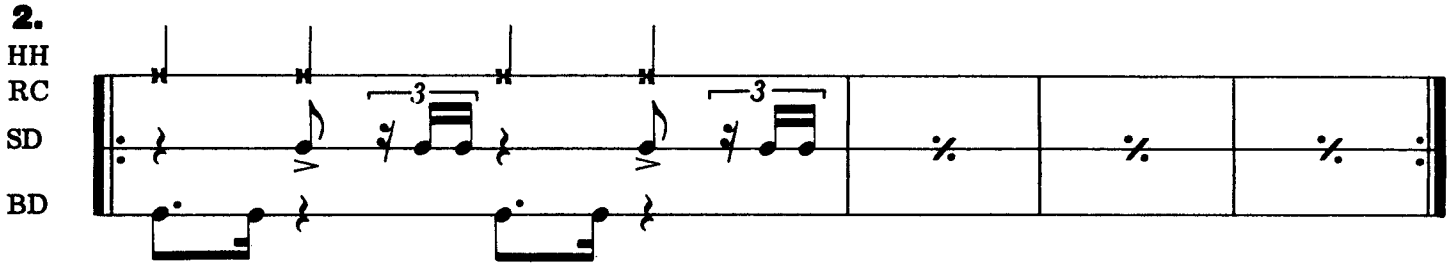
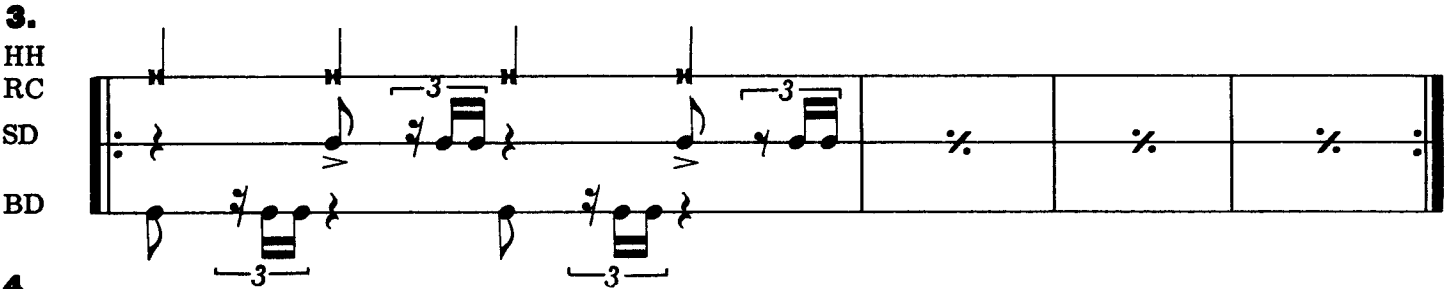
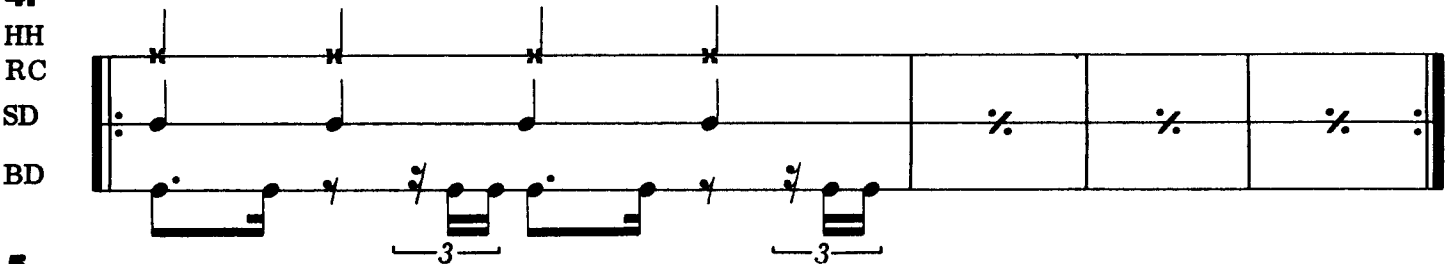


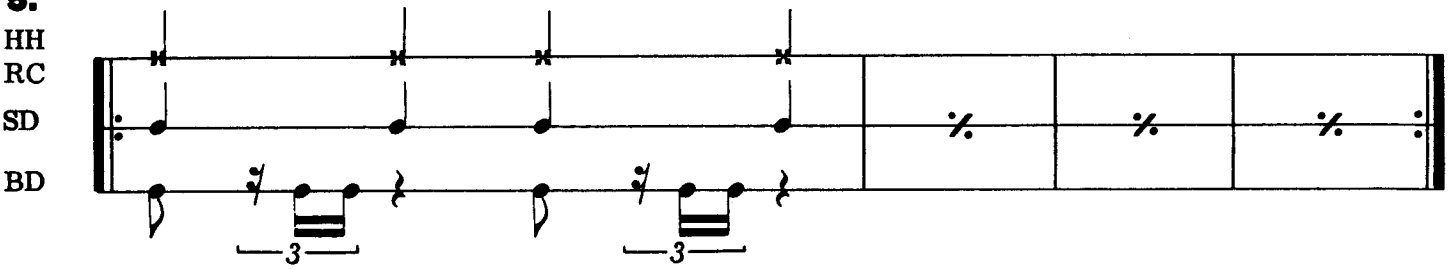
3.



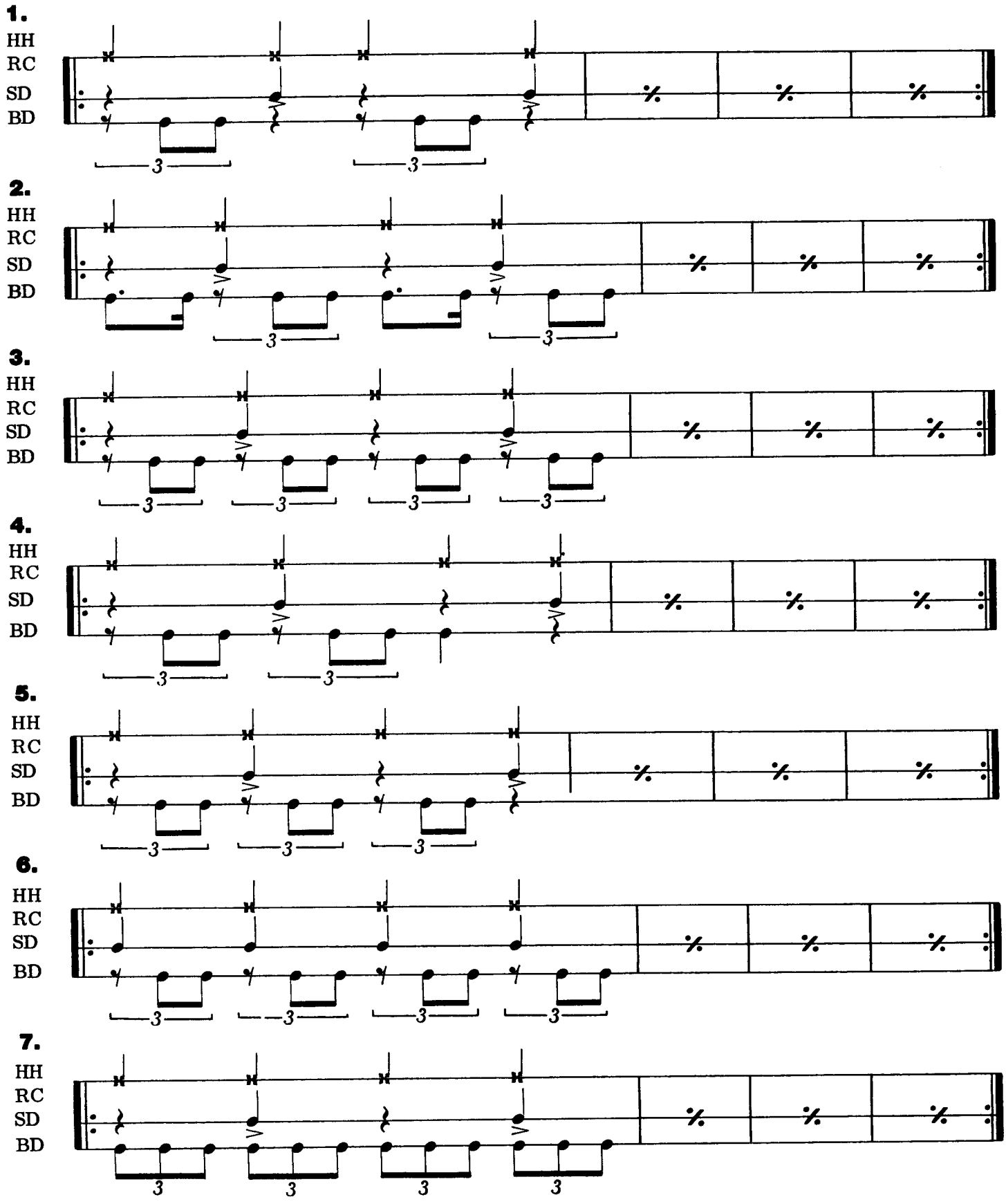
4.



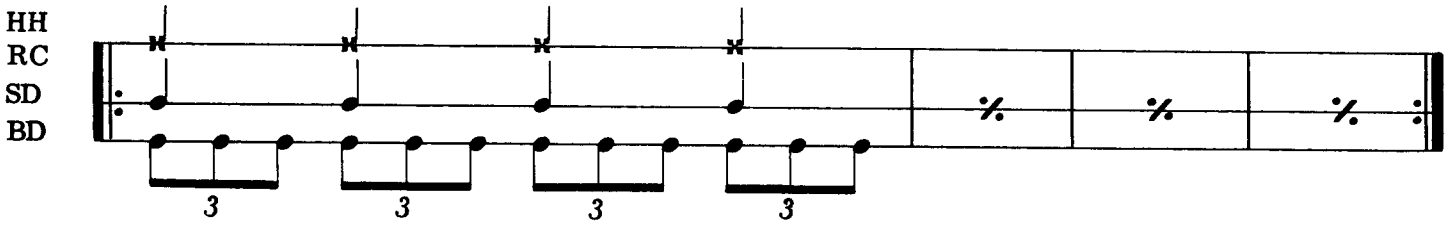
5.



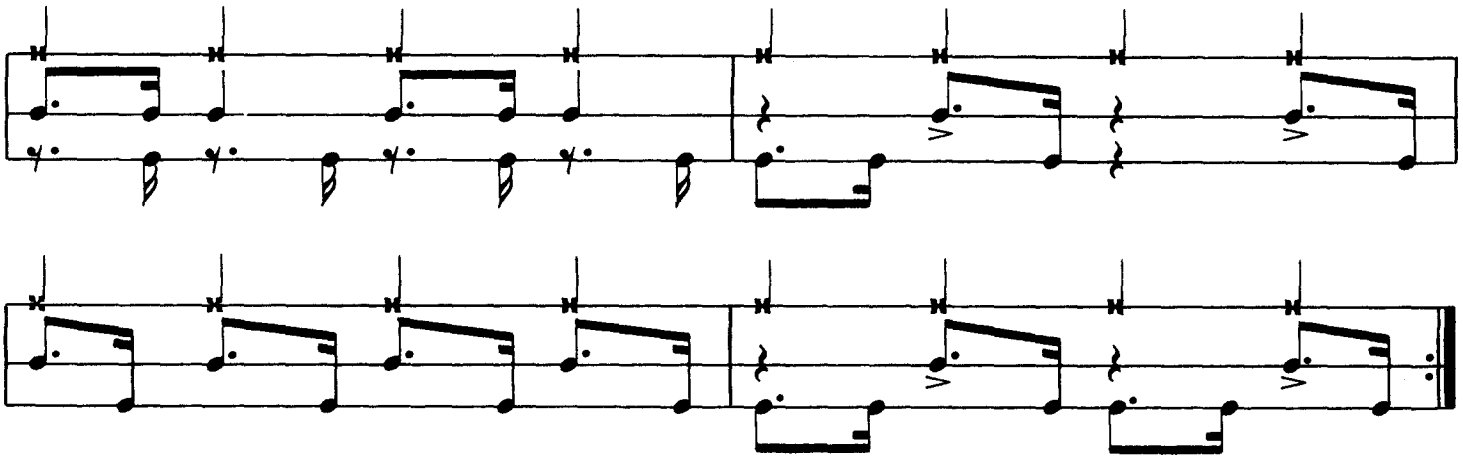
Eighth Note Triplets For Bass Drum



8.



Sixteen Bar Exercise

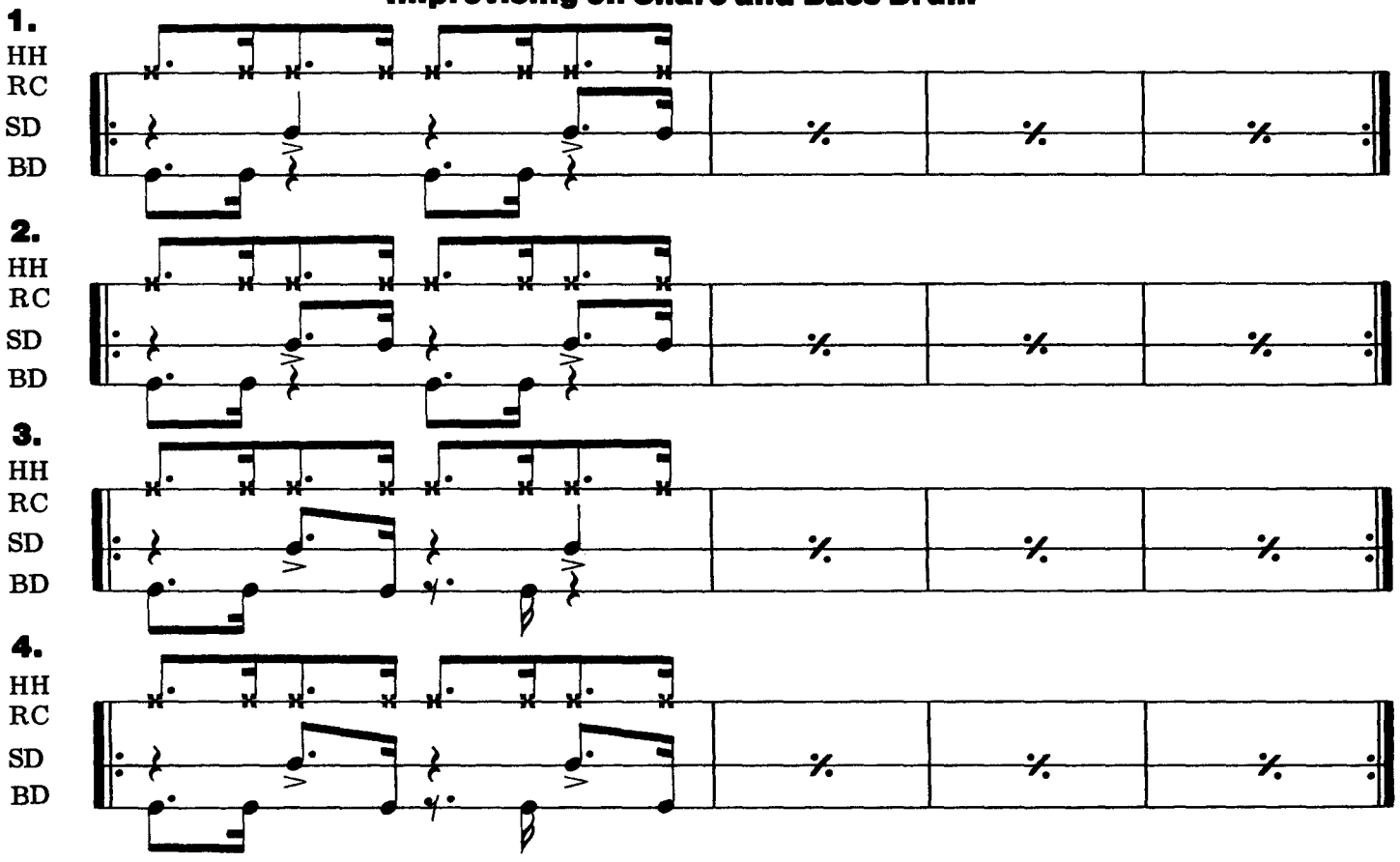


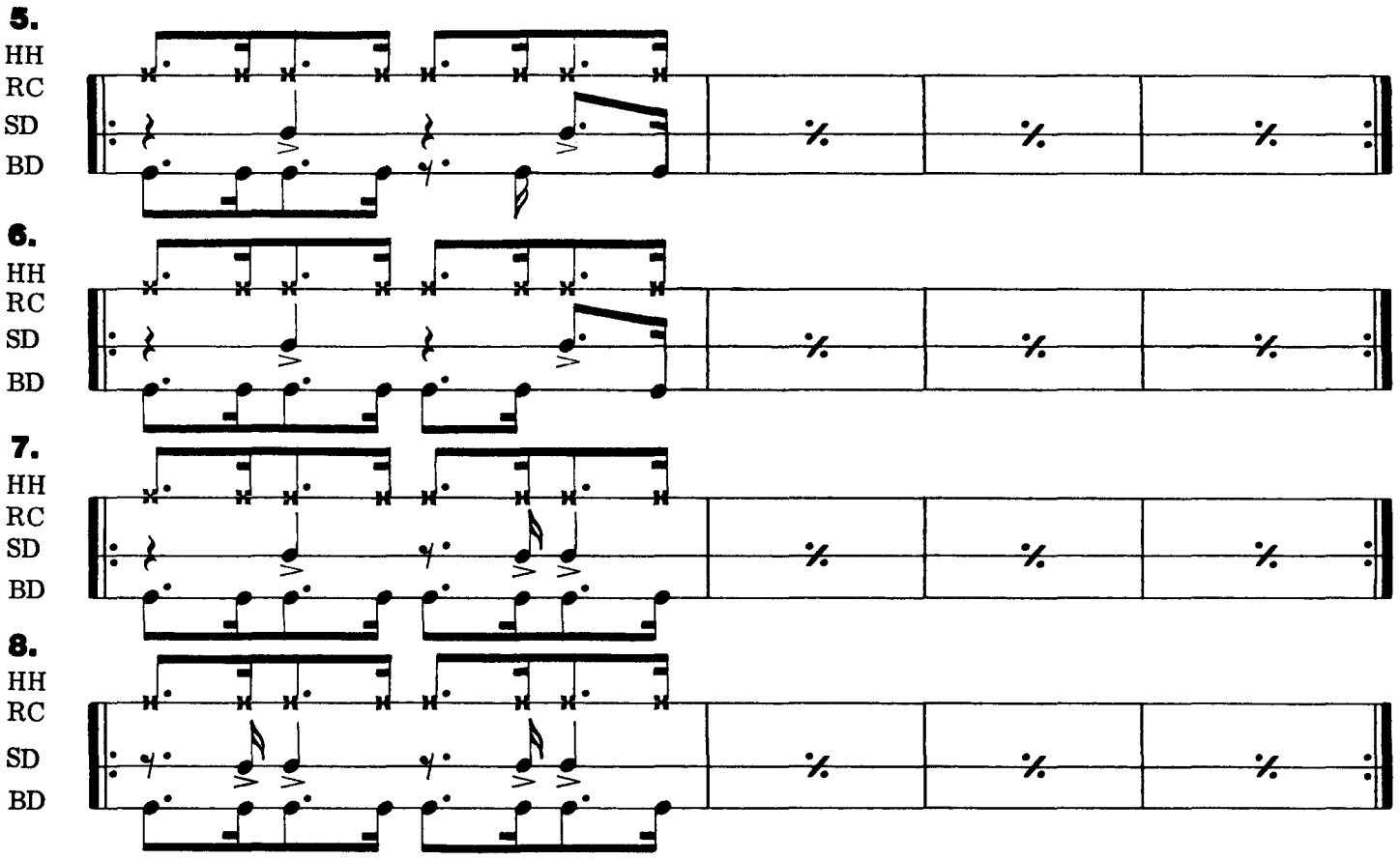
Shuffle Rhythms

These shuffle rhythms are played with dotted eighth and sixteenth notes, rather than quarter notes, on cymbal. Improvising occurs between the snare and bass drum.

Dotted Eighth and Sixteenth On Top

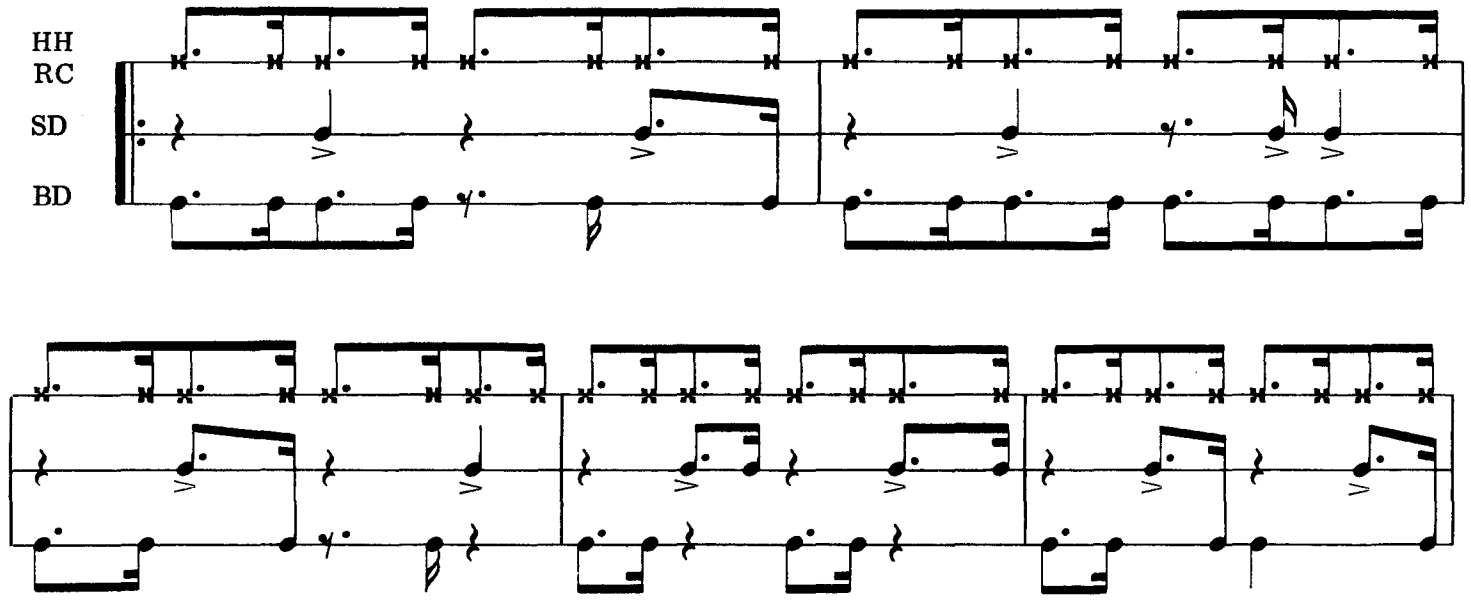
Improvising on Snare and Bass Drum

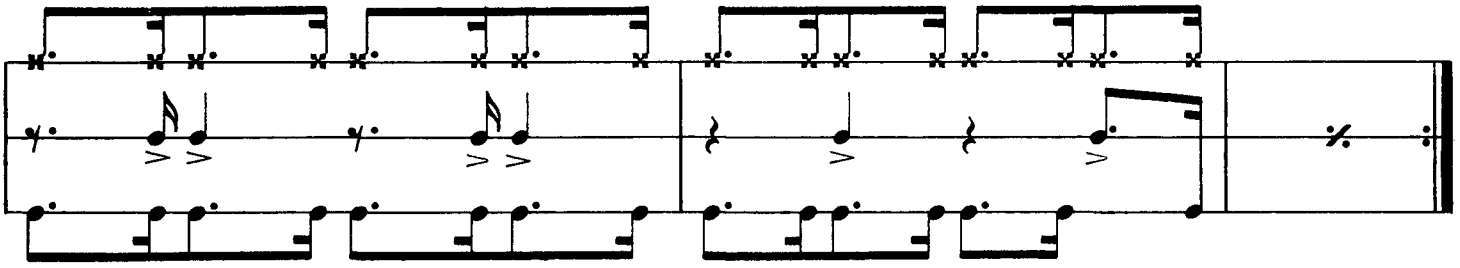




Eight Bar Exercise

Dotted Eighth And Sixteenth Notes





Part 11

Rock Fills

Here are a number of fills that I use. They can be easily adapted for any playing situation. The drums are marked at the beginning of each line as follows:

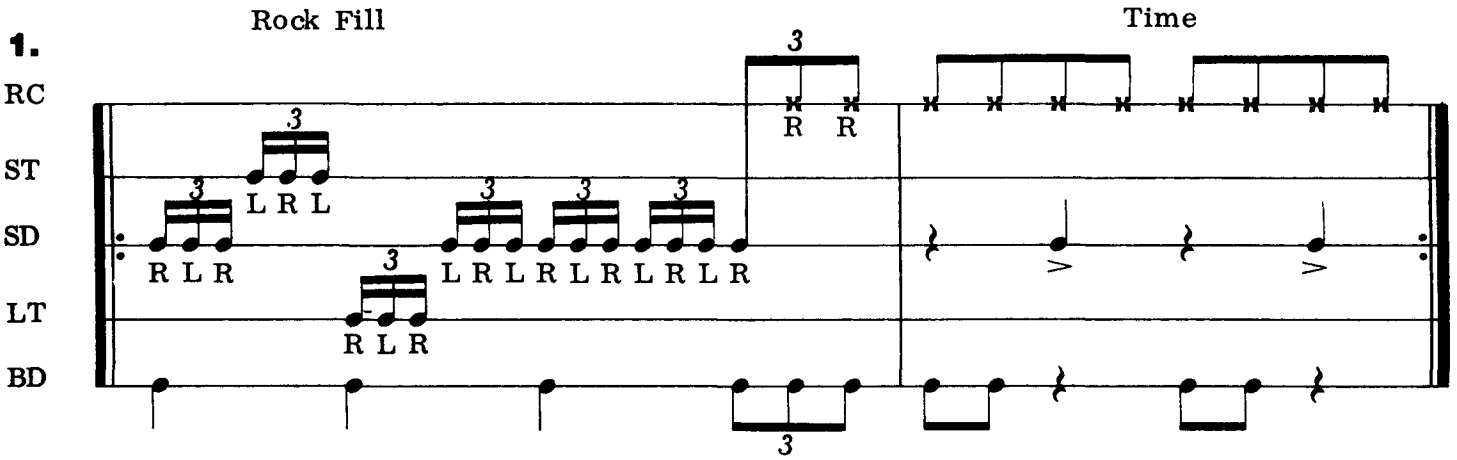
RC — Ride Cymbal
ST — Small Tom-Tom
SD — Snare Drum
LT — Large Tom-Tom
BD — Bass Drum

Sticking choice is dependent upon physical set-up and musical inflection.

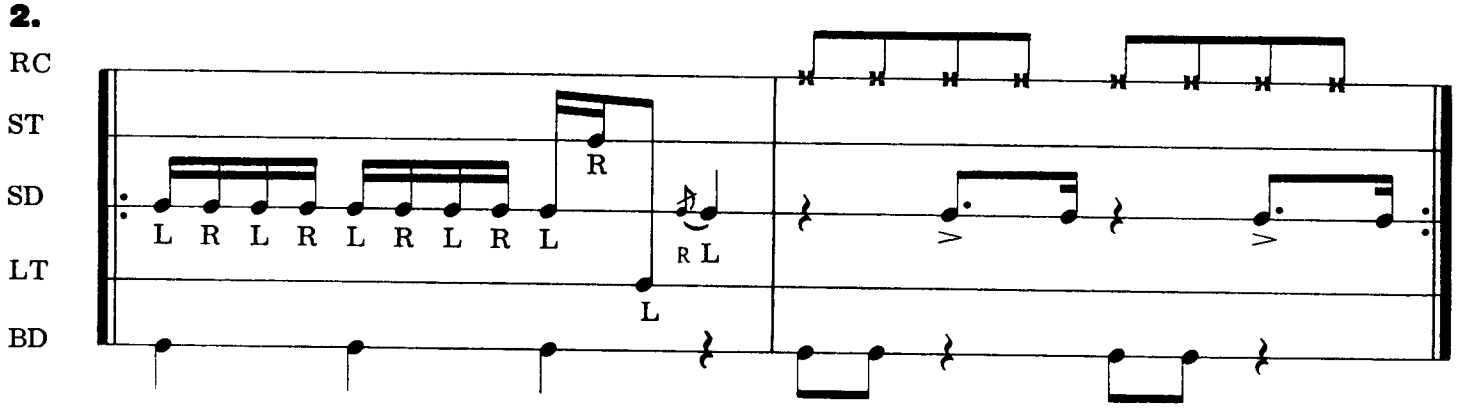
Stickings which have worked well for me are indicated with R and L.

One Bar Breaks

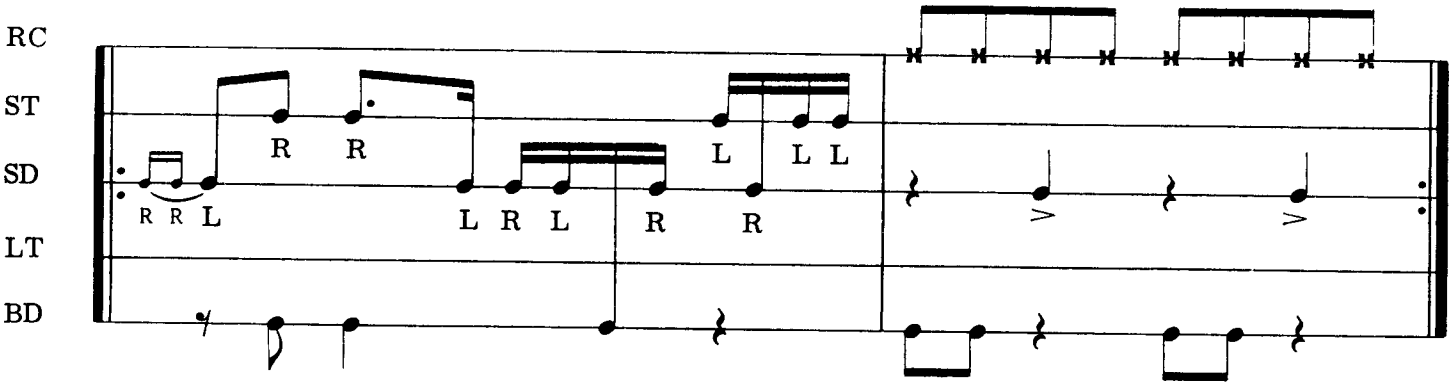
The first measure is the fill. The second measure shows the standard rhythm that might come before and after the fill.



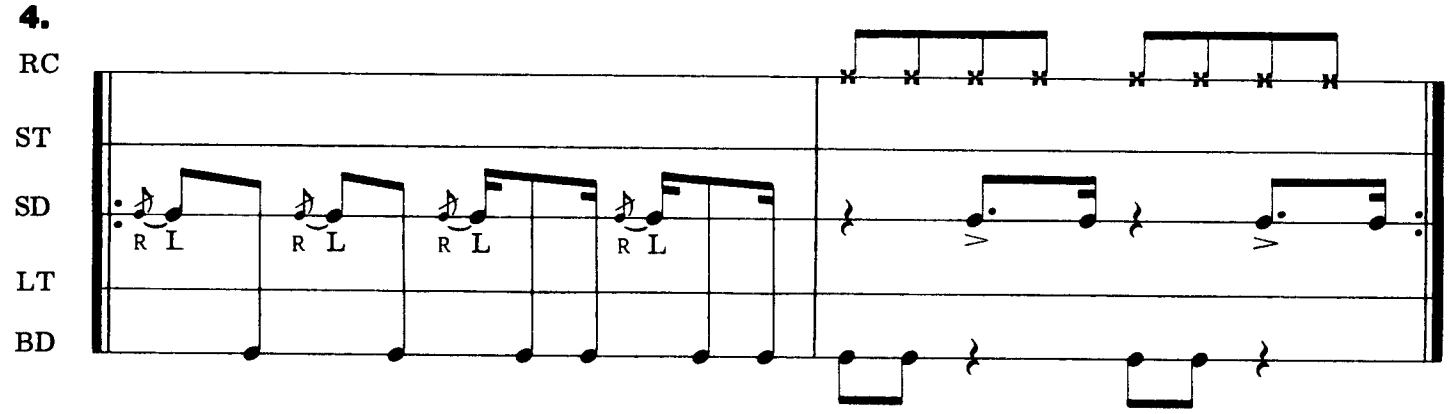
2.


RC
ST
SD
LT
BD
L R L R L R L R L
R
L
R L

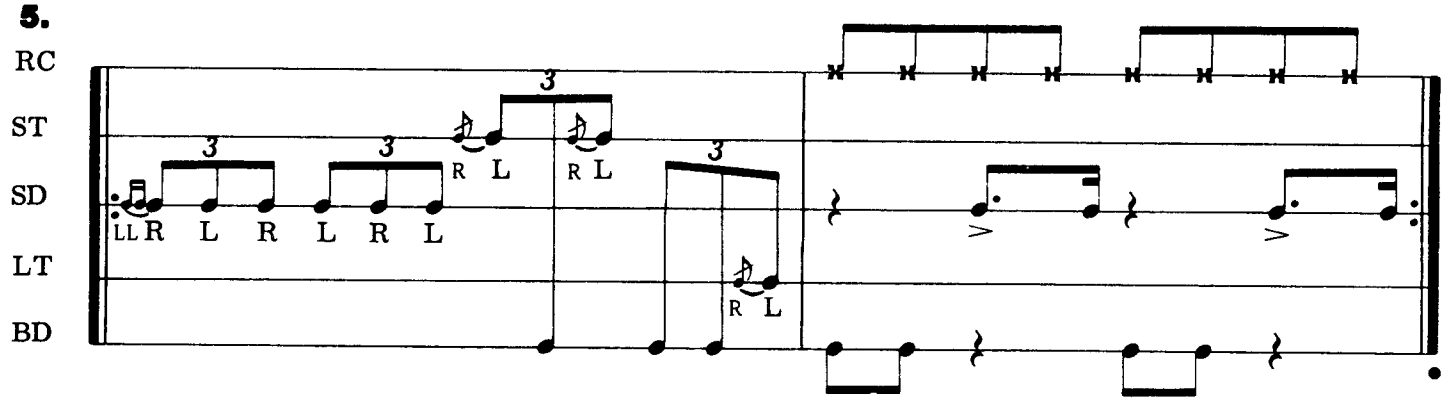
3.


RC
ST
SD
LT
BD
R R L
R R
L R L
L L L
R
R

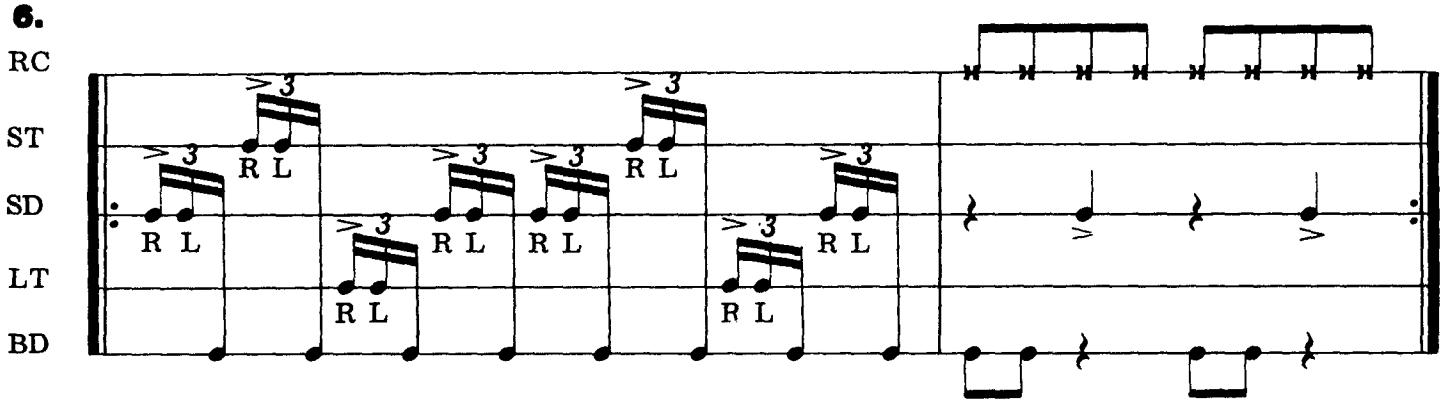
4.


RC
ST
SD
LT
BD
R L
R L
R L
R L

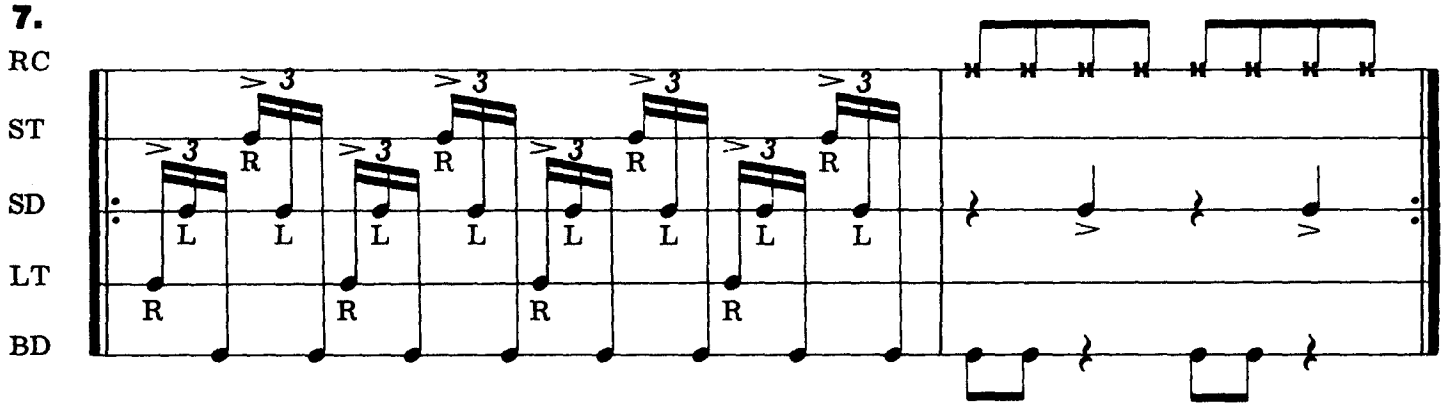
5.


RC
ST
SD
LT
BD
3
3
3
3
LL R L R L R L
R L
R L
R L

6.



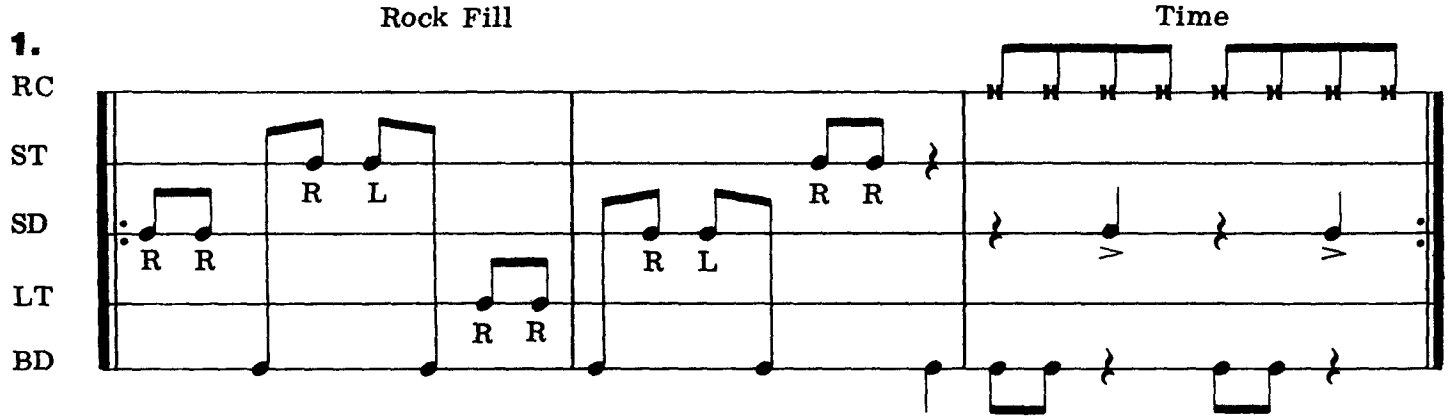
7.



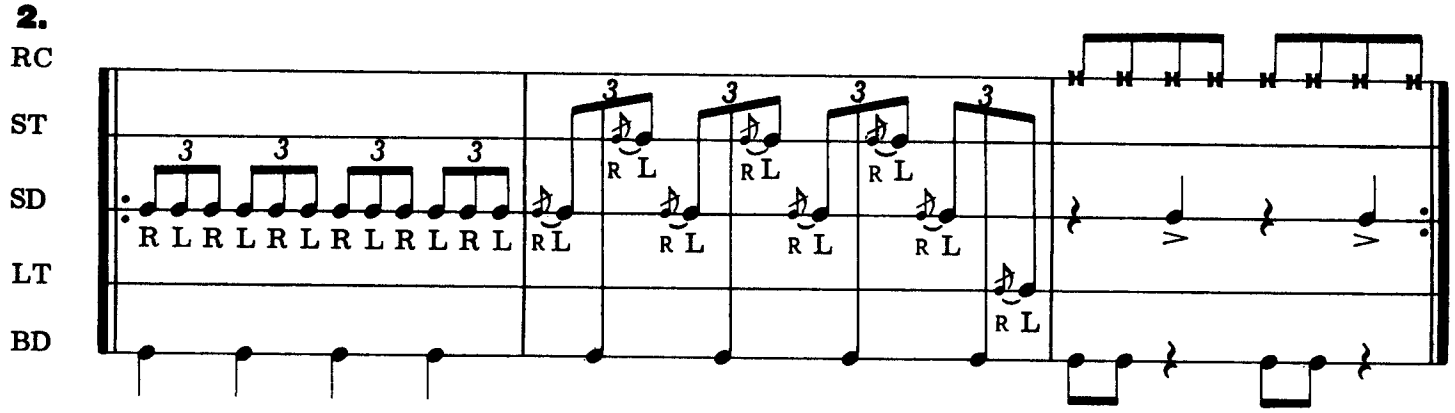
Two Bar Breaks

The first two measures are the fill.

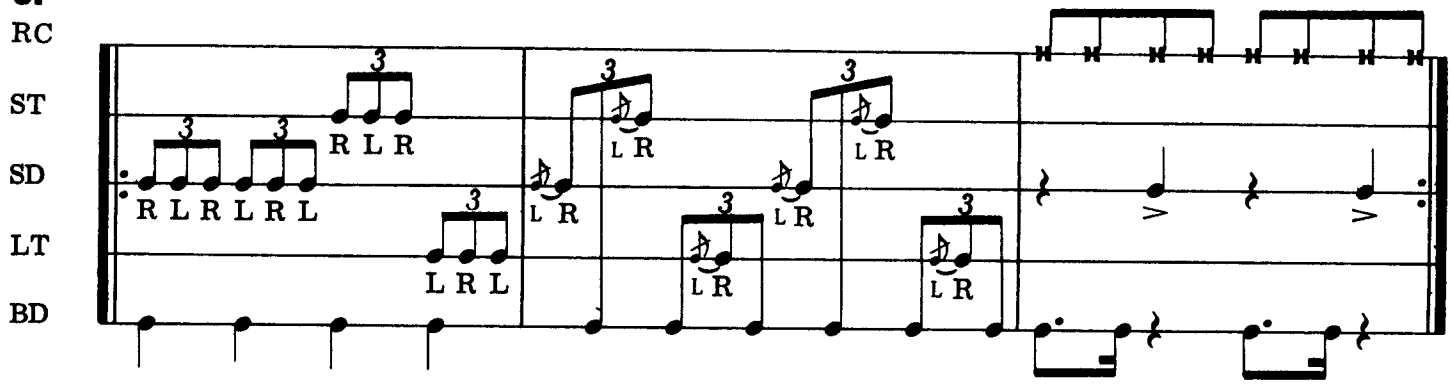
1.



2.


RC
ST
SD
LT
BD
R L R L R L R L R L R L
R L
R L
R L
R L
R L

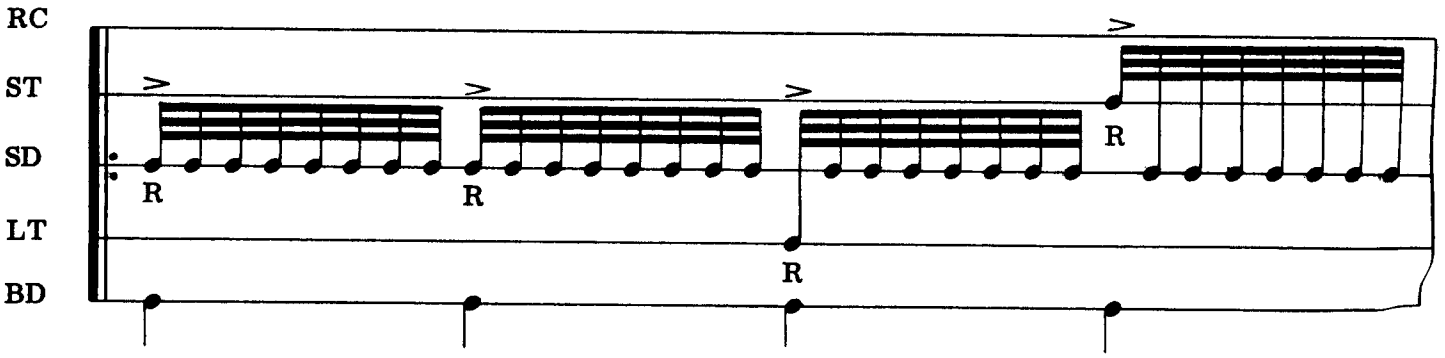
3.

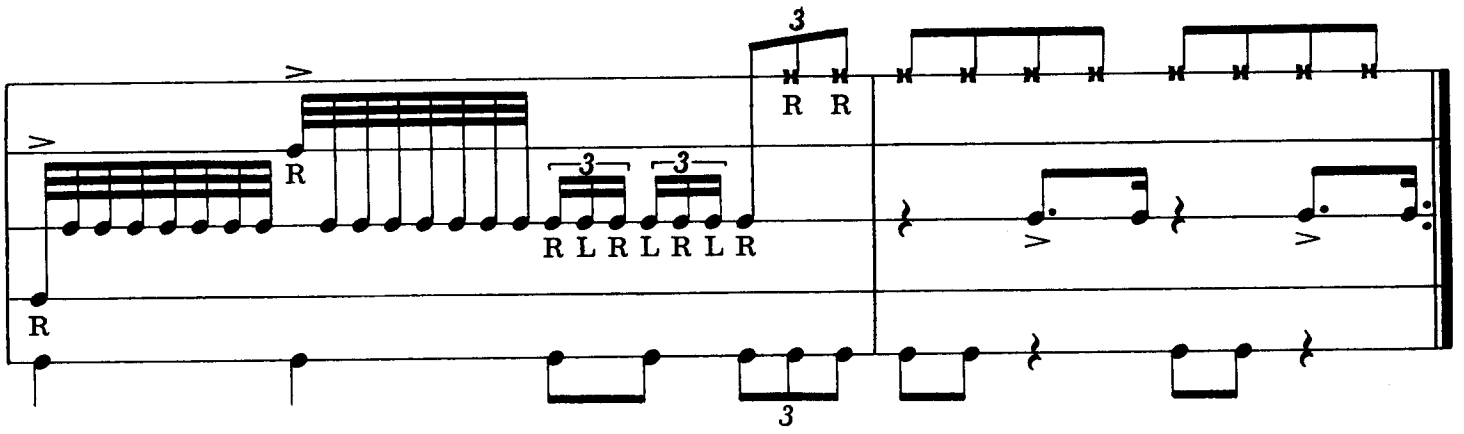

RC
ST
SD
LT
BD
R L R L R L
R L R
L R L
L R
L R
L R

4.

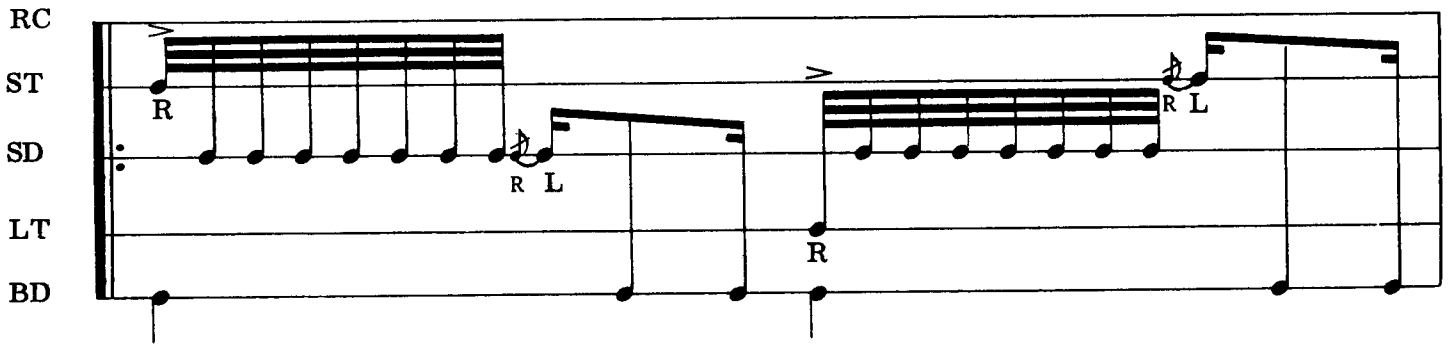
RC
ST
SD
LT
BD
R L R
R L R
L
L R L
R R
L
L
L R L R
L R L
R

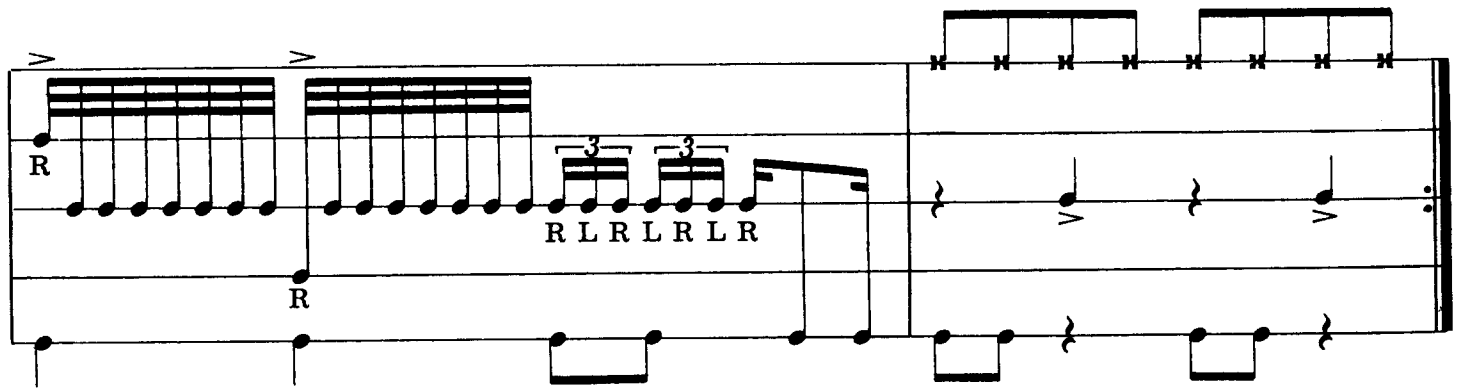
5.


RC
ST
SD
LT
BD
R
R
R
R

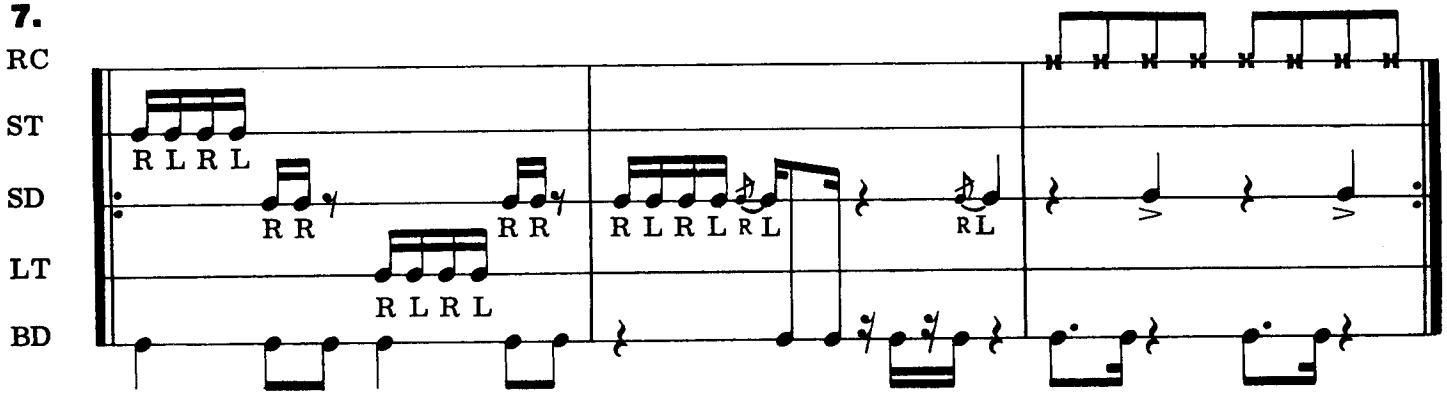

3
R R
R
3 3
R L R L R L R
R
3

6.


RC
ST
SD
LT
BD
R
R L
R
R L


R
3 3
R L R L R L R
R

7.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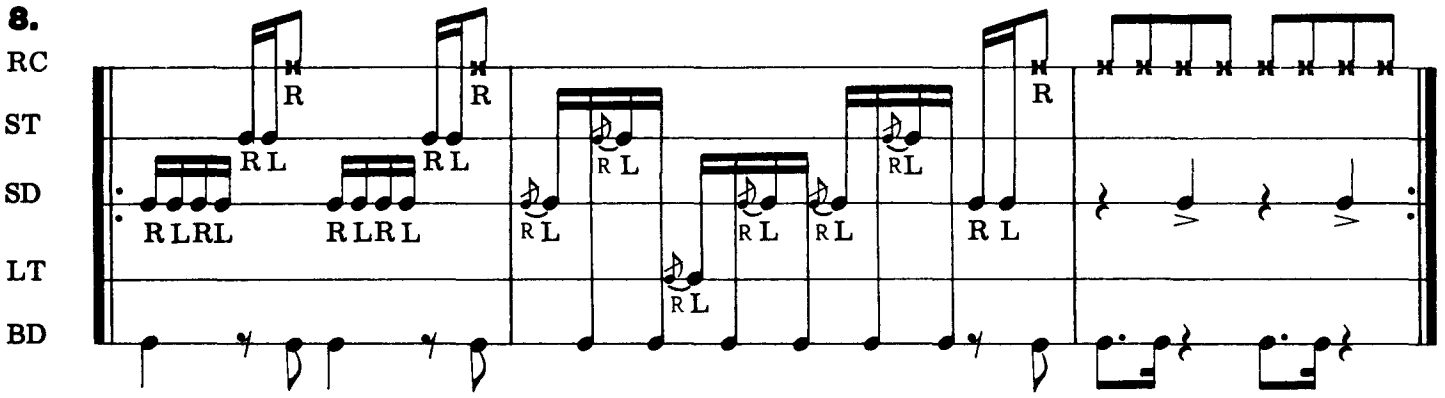
ST
SD
LT
BD
R L R L
R R
R R
R L R L R L
R L
R L R L

8.



Part 12

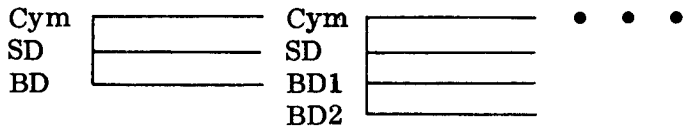
CD 1

TRK 11

Double Bass

Double bass drumming is not as hard as it looks—it's just like adding another line to the music.

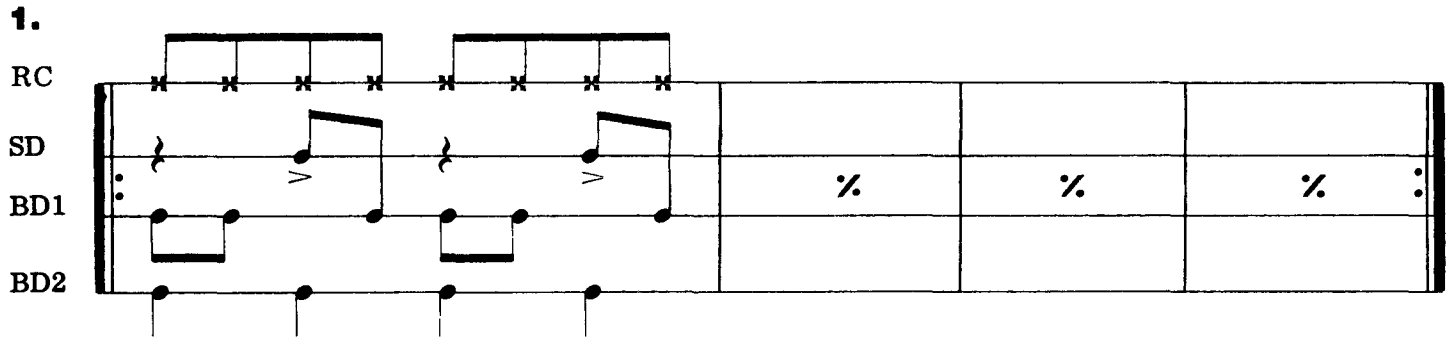
Example



Use the ride cymbal as indicated. BD1 is the main bass drum (right for right handed drummers, left for left handed drummers) and BD2 is the second bass drum. Look at relationships. Figure out the rhythms. Take it slow!

Using Quarter Notes on BD2

1.



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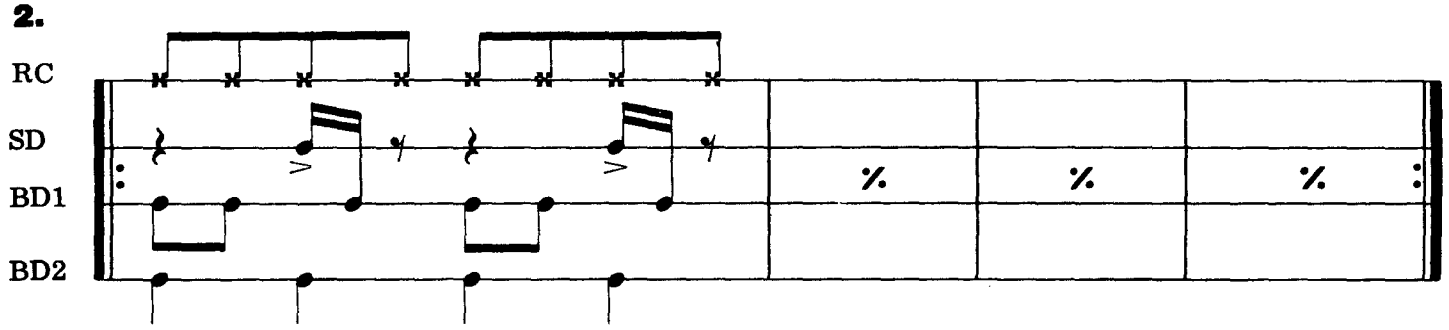

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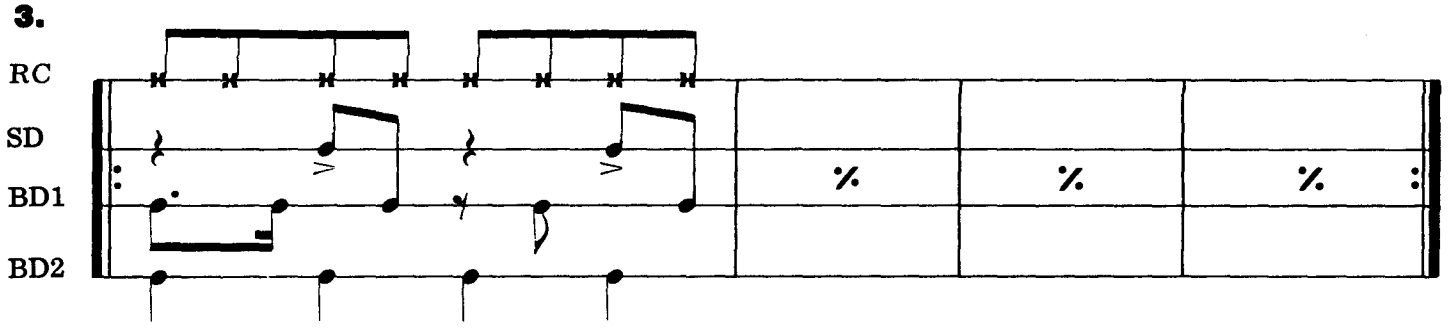

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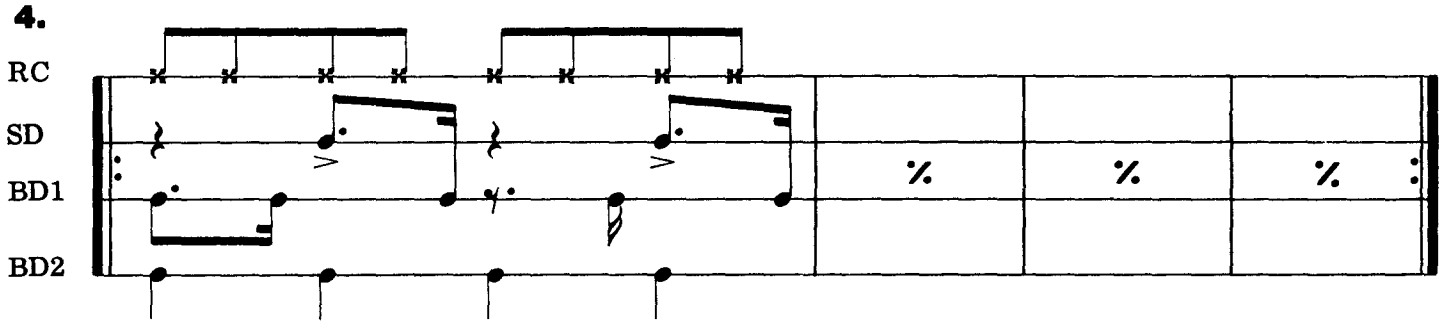

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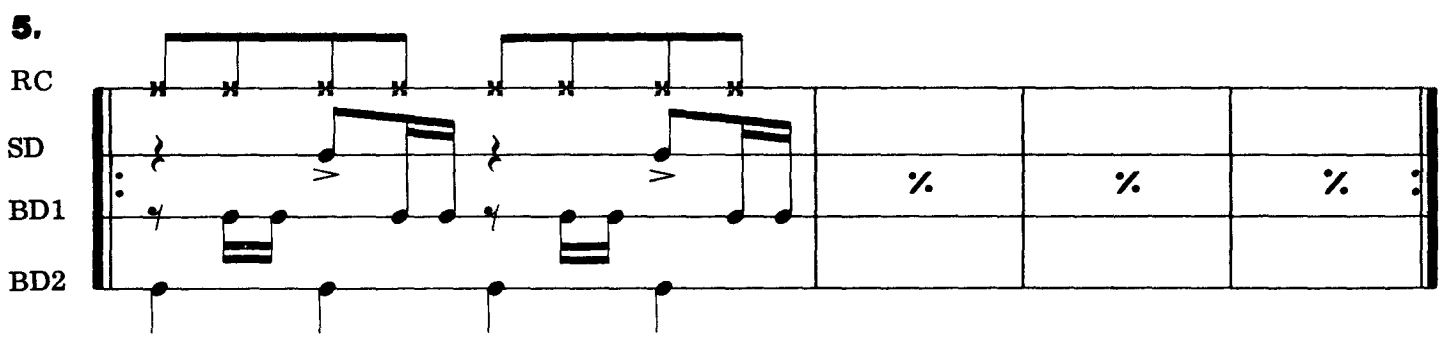
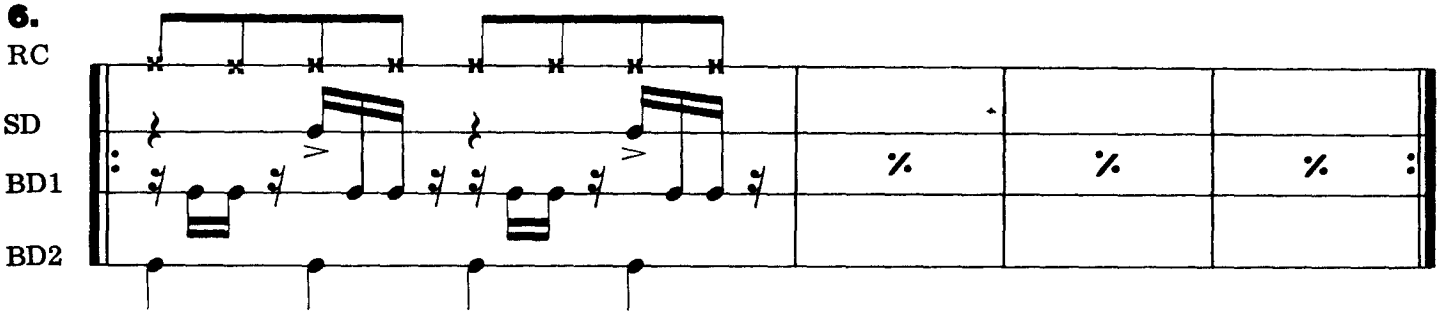
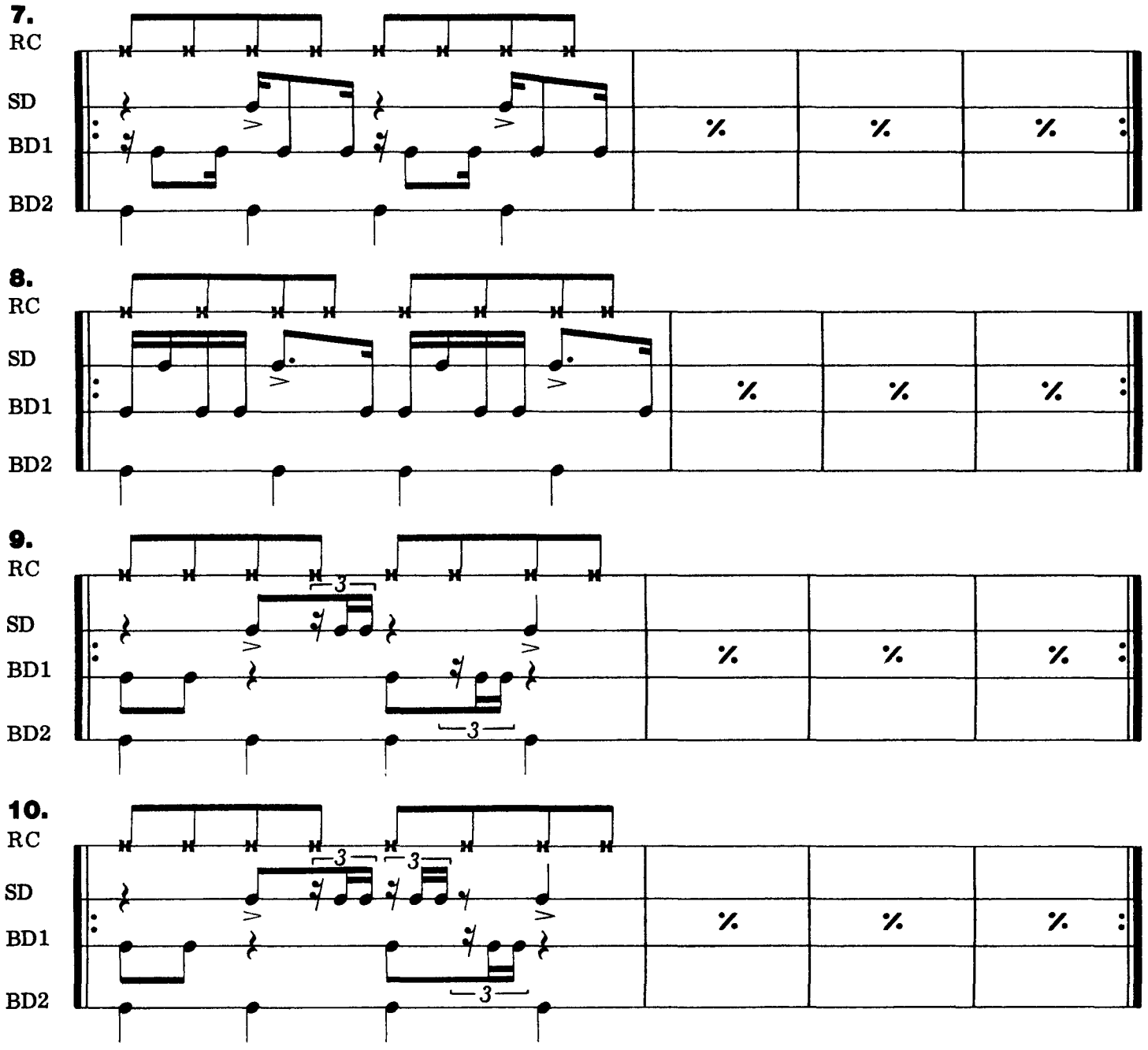


More Double Bass Rock Rhythms

(Using Quarter Notes on BD2)

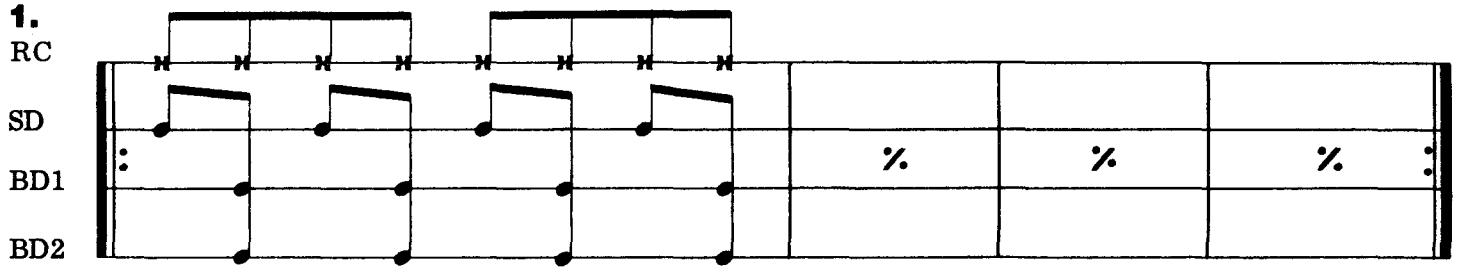
6.





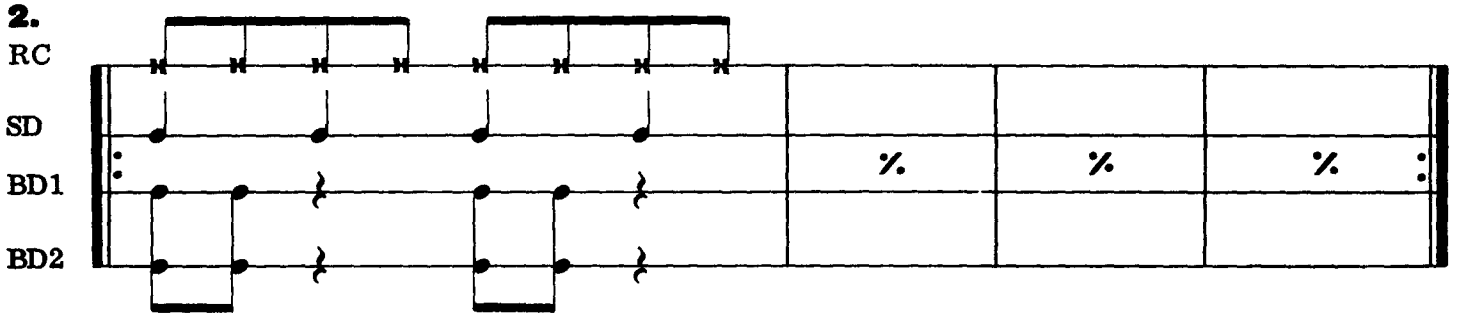
BD2 and BD1 Together as a Unit

Snare Drum on Each Beat

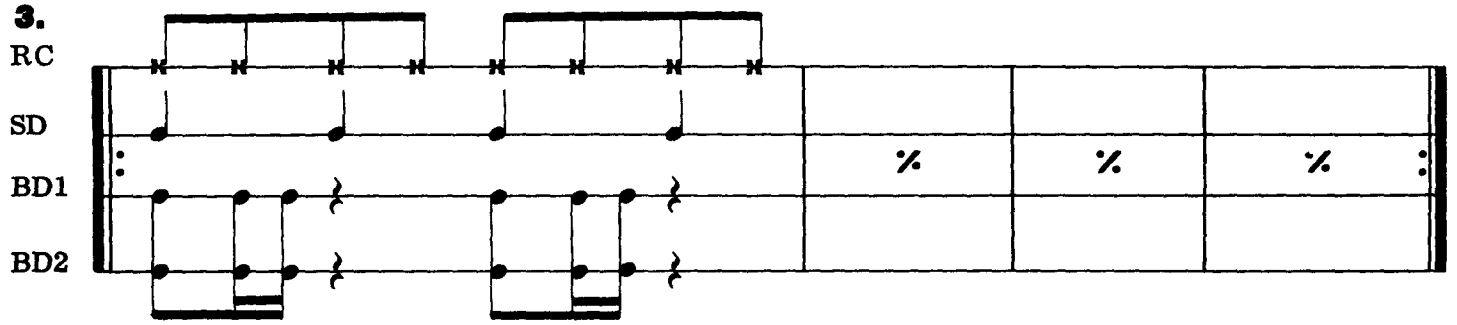


*For extra heavy rhythms of the feet.

2.



3.



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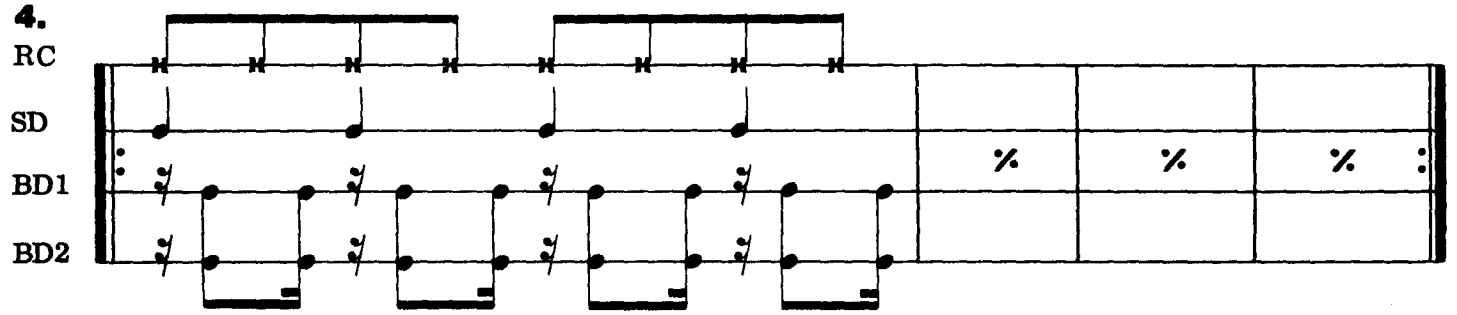
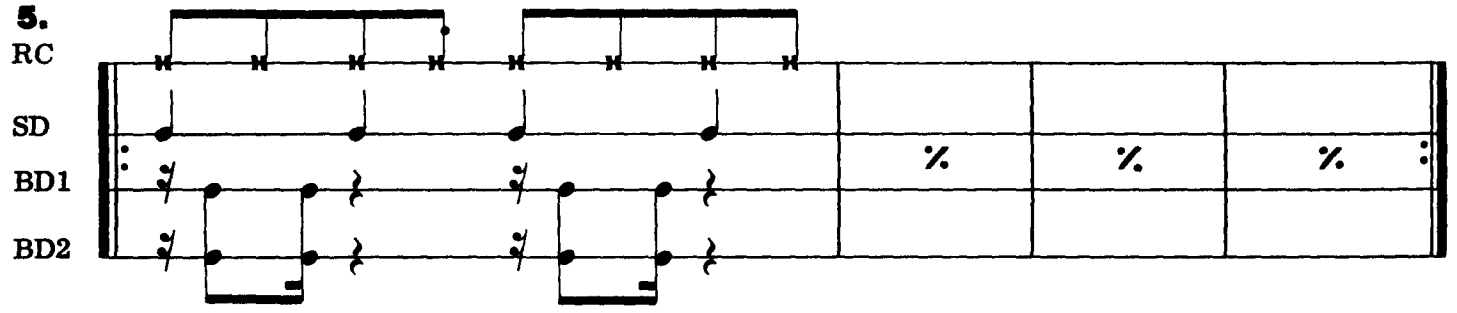


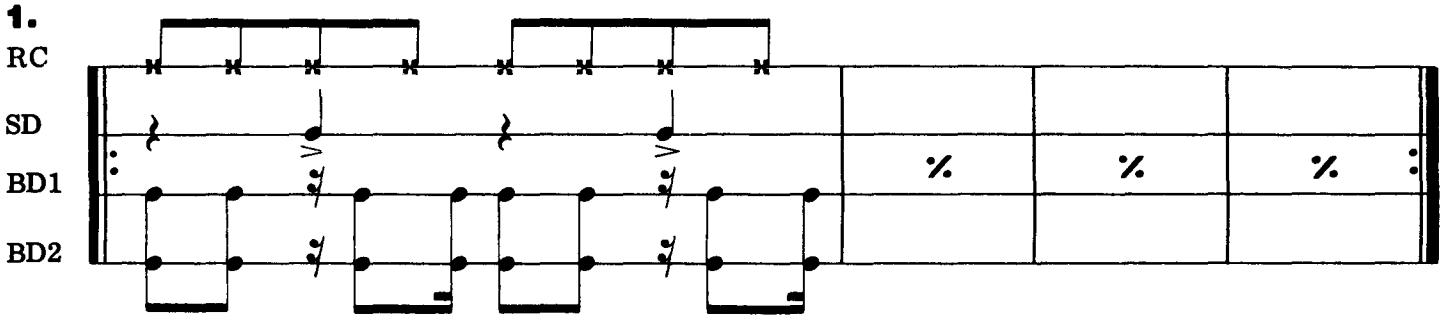
5.



BD2 and BD1 — Together

Snare Drum on 2 and 4

1.



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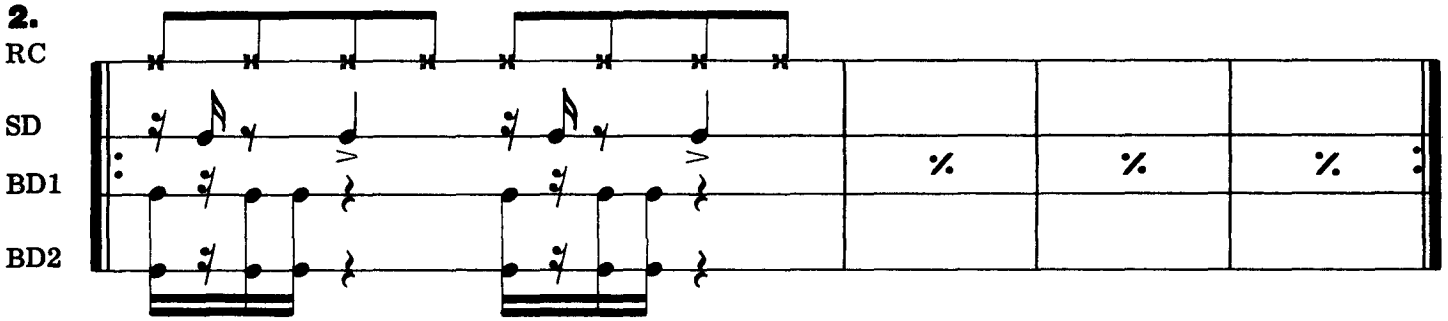

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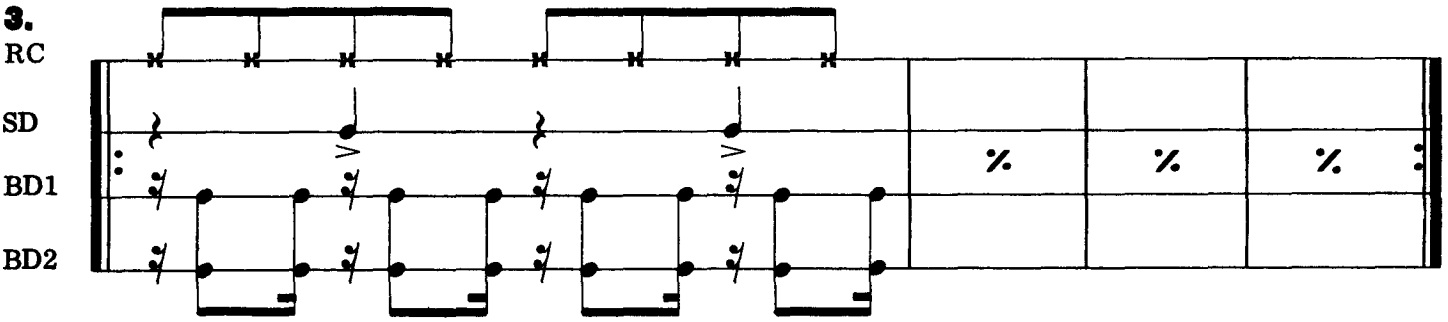

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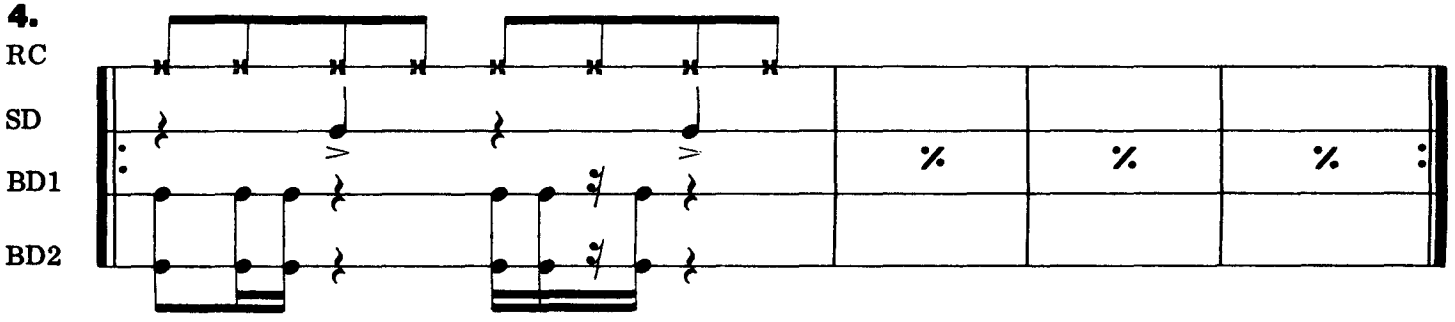

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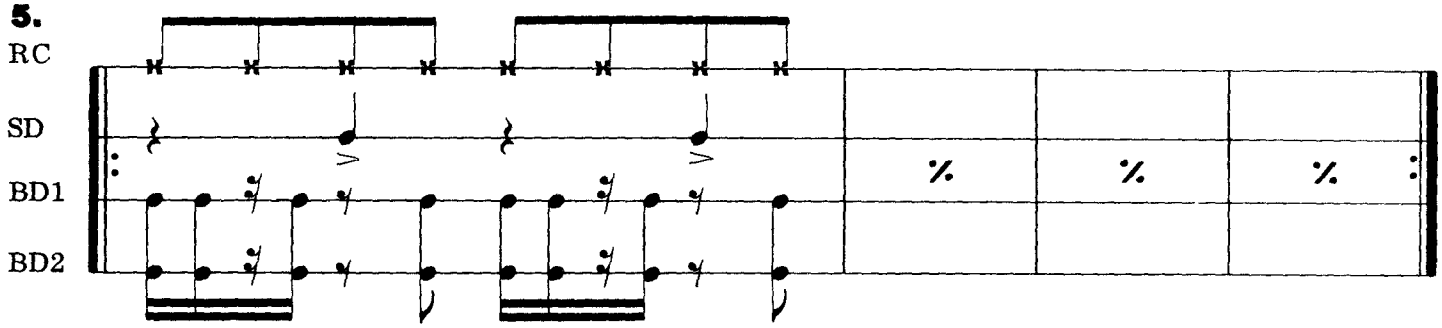
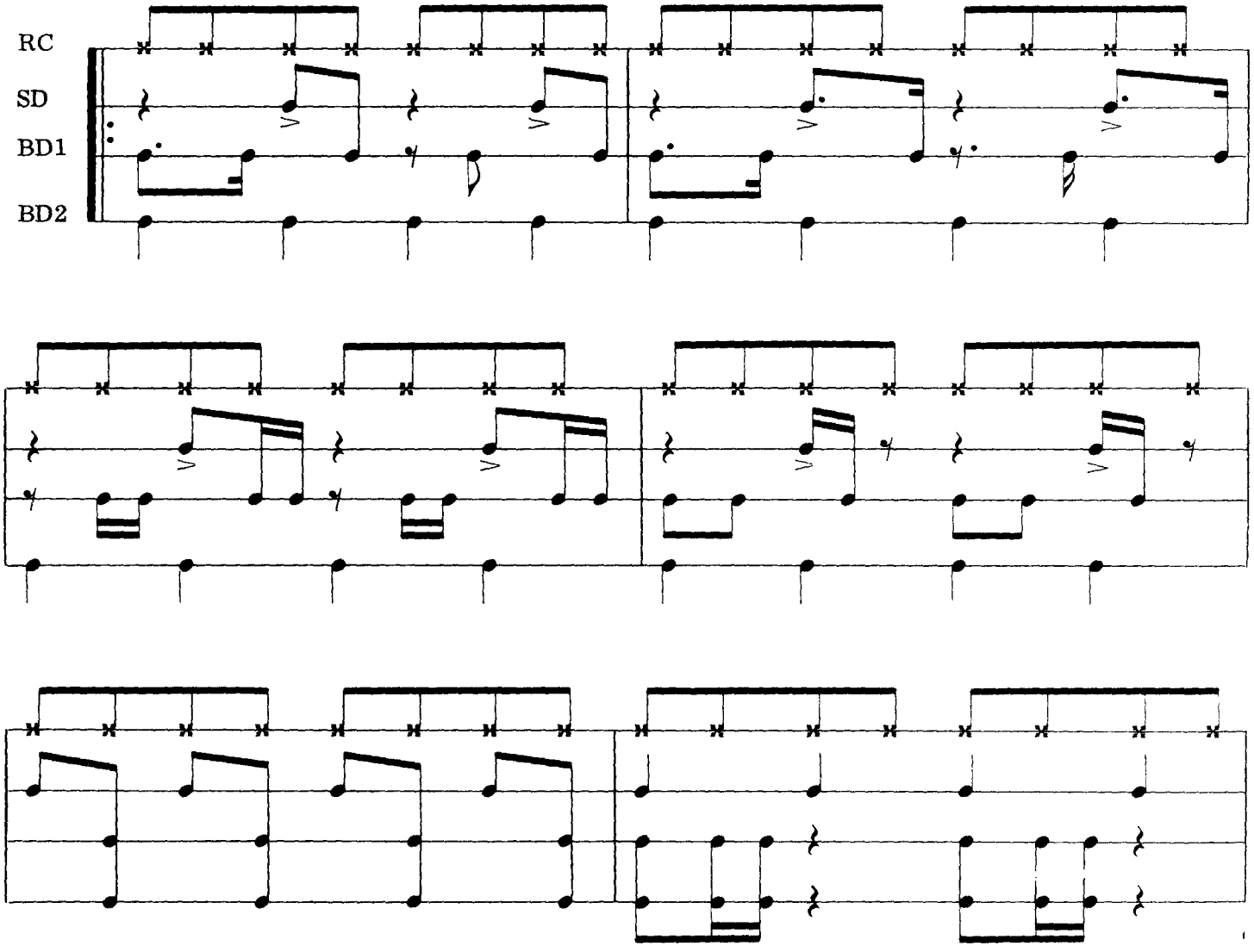
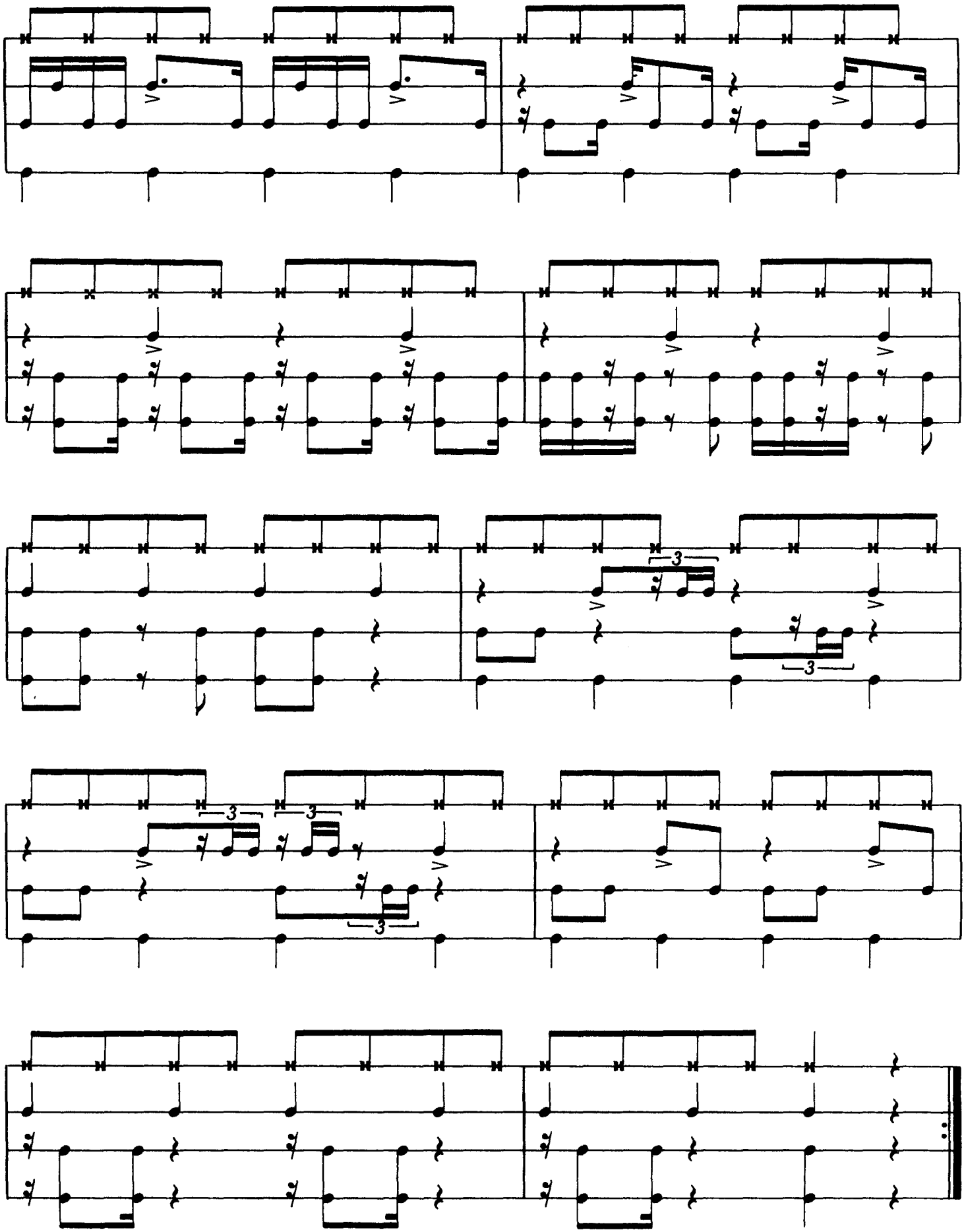


Sixteen Bar Exercise




3
3
3
3
3

CD 1

Part 13 TRK 12

Realistic Linear Rudiments

The definition of linear is...Nothing hits together. Until now we've played patterns where different limbs play at the same time as other limbs. The following exercises will give you a new outlook on playing and will open up many new concepts for you to play.

Linear Rudiments

These rudiments should be practiced slowly at first, and gradually speed them up. These are LINEAR GROUPINGS as well as rudiments. A grouping is a group of notes that when played create a phrase or melody.

R = RIGHT HAND L = LEFT HAND Ⓕ = FOOT

A- The Three note grouping = R L Ⓕ
1 2 3

B- Four note grouping R L L Ⓕ
1 2 3 4

Use a metronome playing quarter notes to practice to!!!!

C- The Five = R L R R Ⓕ Play hand to hand over and over.
L R L L Ⓕ
1 2 3 4 5

D- The Six = R L R L L Ⓕ repeat over and over
1 2 3 4 5 6

Now, practice these very seriously because these patterns are the basis for linear playing.

Putting It Together

Let's put some of these rudiments together so we can use them as grooves and fills. The first combination we will use is using the 7 and 9 grouping.

The six and three together = the nine grouping. 9= R L R L L Ⓕ R L Ⓕ
repeat, etc.
1 2 3 4 5 6 7 8 9

The four and three together = the seven grouping. 7= R L L Ⓕ R L Ⓕ repeat etc.

All linear rudiments can be played as follows to create independence. Practice all of the following ways:

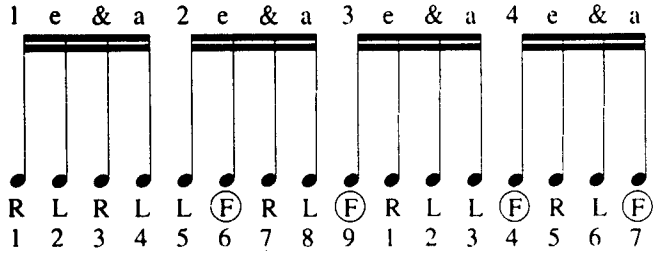
1-Rights Bass Drum (right foot when you see the " Ⓕ ").

2-Left Bass Drum (left foot when you see the " Ⓕ ").

3-Alternate Bass Drums (if your first hit is a right the next Bass Drum (BD) hit is a left etc.) You can also use your left foot on your Hi-Hat.

How To Use These Rudiments

Now, in 4/4 time there are 16 sixteenth notes to a bar. So let's count our LINEAR GROUPINGS as 16th notes. We need two groupings that would sub-divide into 16. A good one to start with is the 7 and 9, together they equal 16, which equals one bar. The syncopation created by this combination is what makes this stuff interesting, fresh and new. Below are some examples of this concept: play them slow at first, then build up speed.



9+7=16 notes Repeat etc.

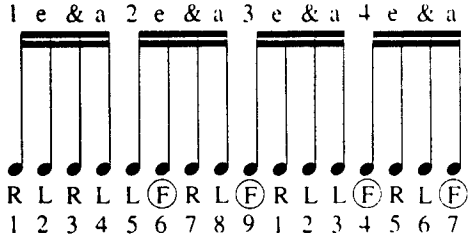
Two bar phrases sound great doing these patterns. Here are some two bar combinations. Thirty-two sixteenth notes.

2- Repeat #1 for two bars = 9-7 9-7 and play over and over. Put two bars of straight time in between the LINEAR GROUPING patterns.

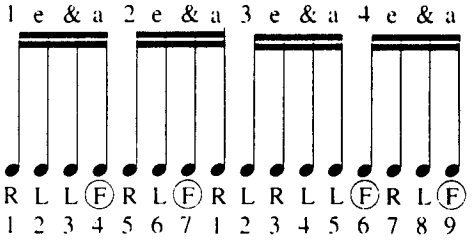
2a- You can do 9-7 or reverse it to 7-9; it still has the same total of notes. (1 bar =16, 2 bars =32).

Here is the 9-7 (A), and 7-9 (B) sequences. Play A & B together as a two bar phrase

A)



B)



1-Once you get these down, put your right hand on the Hi-Hat, the left hand on the snare drum and play the exercise.

2-Put your left hand on the Hi-Hat and your right hand on the snare and Toms. This will create a different variation of syncopation.

Here are some more LINEAR GROUPING combinations to try: (2 bars).

#5) 9-9/7-7 #6) 7-7/9-9 #7) 7-7-2/9-7 #8) 5-5-1 (one bar)

#9) 4 bars 64 -16th notes: 4 bars 7-7-7-7 7-7-7-7-7-1 = 4 Bars
9 x 7 + 1 = 64 sixteenth notes

If you want to learn more about LINEAR patterns check out a video called RICK'S LICKS by Rick Gratton. This video was released by POWER ROCK DRUM SYSTEM music instructional videos.

You can order by telephone by calling 818-377-9782 for $29.95 + $3.00 handling charge, or order online at: www.powerrock.com.

NOTE: Use a metronome playing quarter notes to practice.

Now go to CD#1 and pick a song to play along with. There are no drums, so choose some of your favorite beats and play along to **Everybody's Comin'** and **Gray Day**, which are in 4/4!

This page has been left open for you to write your own rhythms. Good luck, and have fun!

RC
SD
BD

RC
SD
BD

RC
SD
BD

RC
SD
BD

RC
SD
BD

RC
SD
BD

CD 2

Track 1

Part 14

Realistic Rock 7/8 Timing

Welcome to the odd time signatures of Realistic Rock. In this section we will learn how to play in 7/8 and 9/8 time signatures. These two odd time signatures are very close when learning to play them. What makes them different are two eighth notes.

Our first odd time signature will be 7/8.

In 4/4 we have eight eighth notes in one bar and in 7/8 we have seven eighth notes in one bar.

Counting out loud and repeating each count will only increase your ability to feel natural with these odd time signatures. Once comfortable, each downbeat will be easily anticipated as if you were playing in 4/4. Emphasizing the one of each count with your bass drum will speed up the process!

The count is simple: **1, 2, 3, 4, 5, 6, sev,**... saying **SEV** instead of seven makes it easier to count so that all the counts are one syllable.

Remember—count over and over... **1, 2, 3, 4, 5, 6, sev, 1, 2, 3, 4, 5, 6, sev,** etc.

It is important to note that the 7/8 grooves will change the note values in relation to 4/4.

Example:

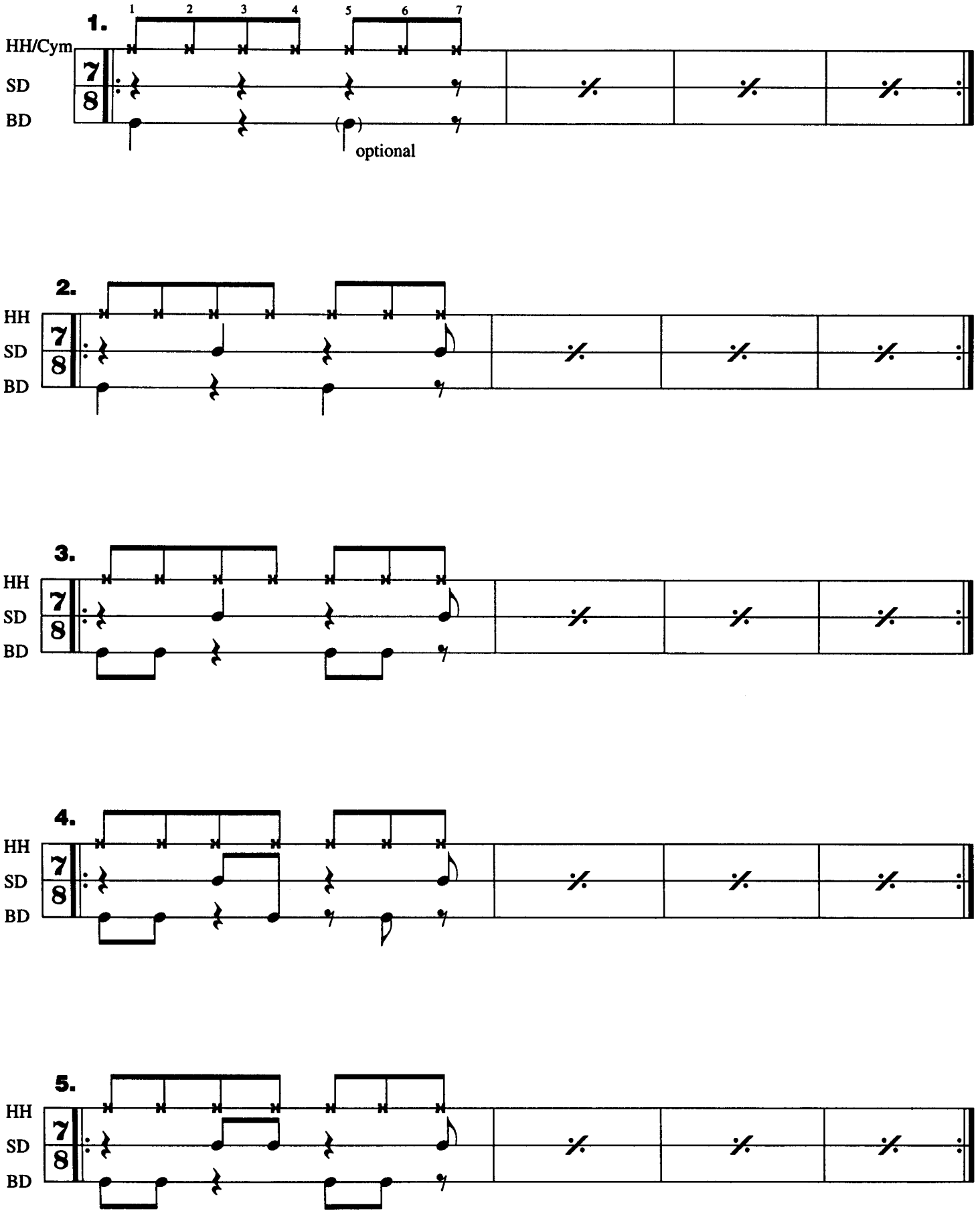
Eighth notes = one beat
Sixteenth notes = half a beat
Eighth notes are now counted **1, 2, 3, 4, 5, 6, sev.**
Sixteenth notes are now counted **1 &, 2 &, 3 &, 4 &, 5 &, 6 &, 7 &,** etc.
Sixteenth note triplets are now counted **1 & a, 2 & a, 3 & a, 4 & a, 5 & a, 6 & a, 7 & a,** etc.

In order to make each exercise easier to read, think of them as bars of 4/4 stopping on the count of four and where the & of four should be we now think of it as beat one... in other words, we cut off the last eighth note of the 4/4 bar.

Count **1 &, 2 &, 3 &, 4, 1 &, 2 &, 3 &, 4**—no space between **4** and **1**... when counting, as previously mentioned, emphasize the count of one (downbeat) with your bass drum in order to feel comfortable with the 7/8 time signature.

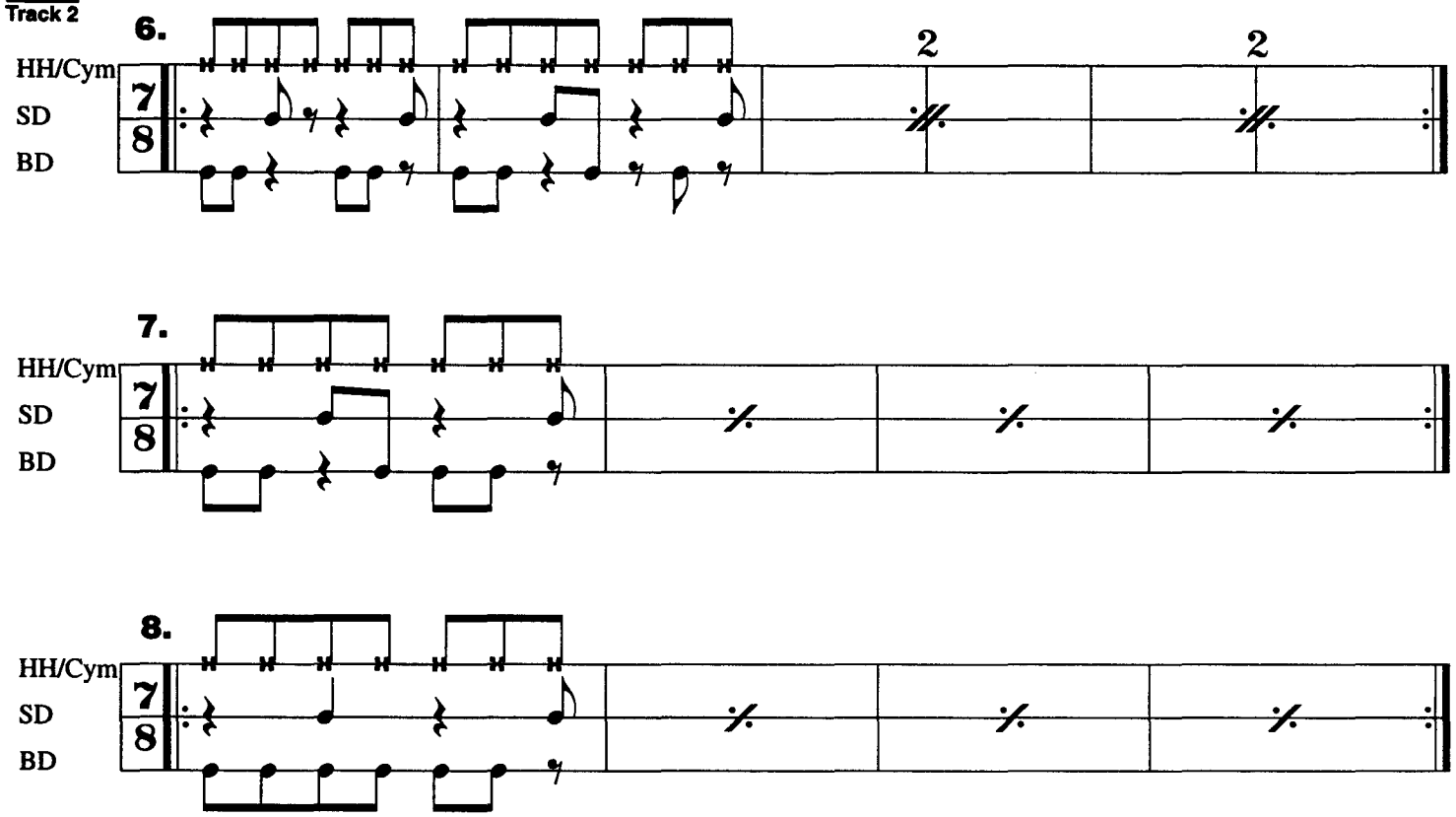
Good luck... now go to **Ex.1** and have some fun!

Realistic 7/8 Time—Eighth Notes

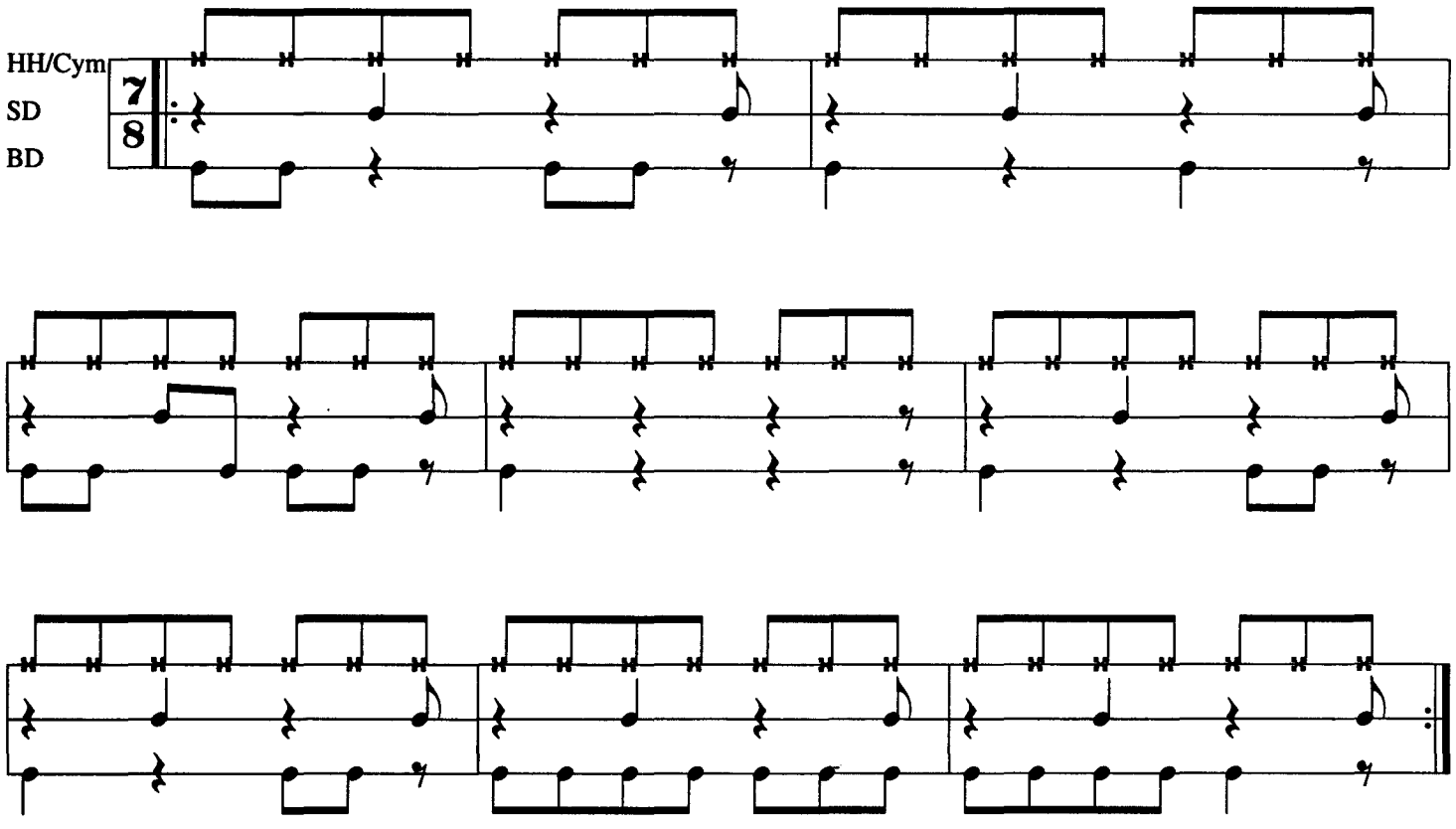


CD 2

Track 2



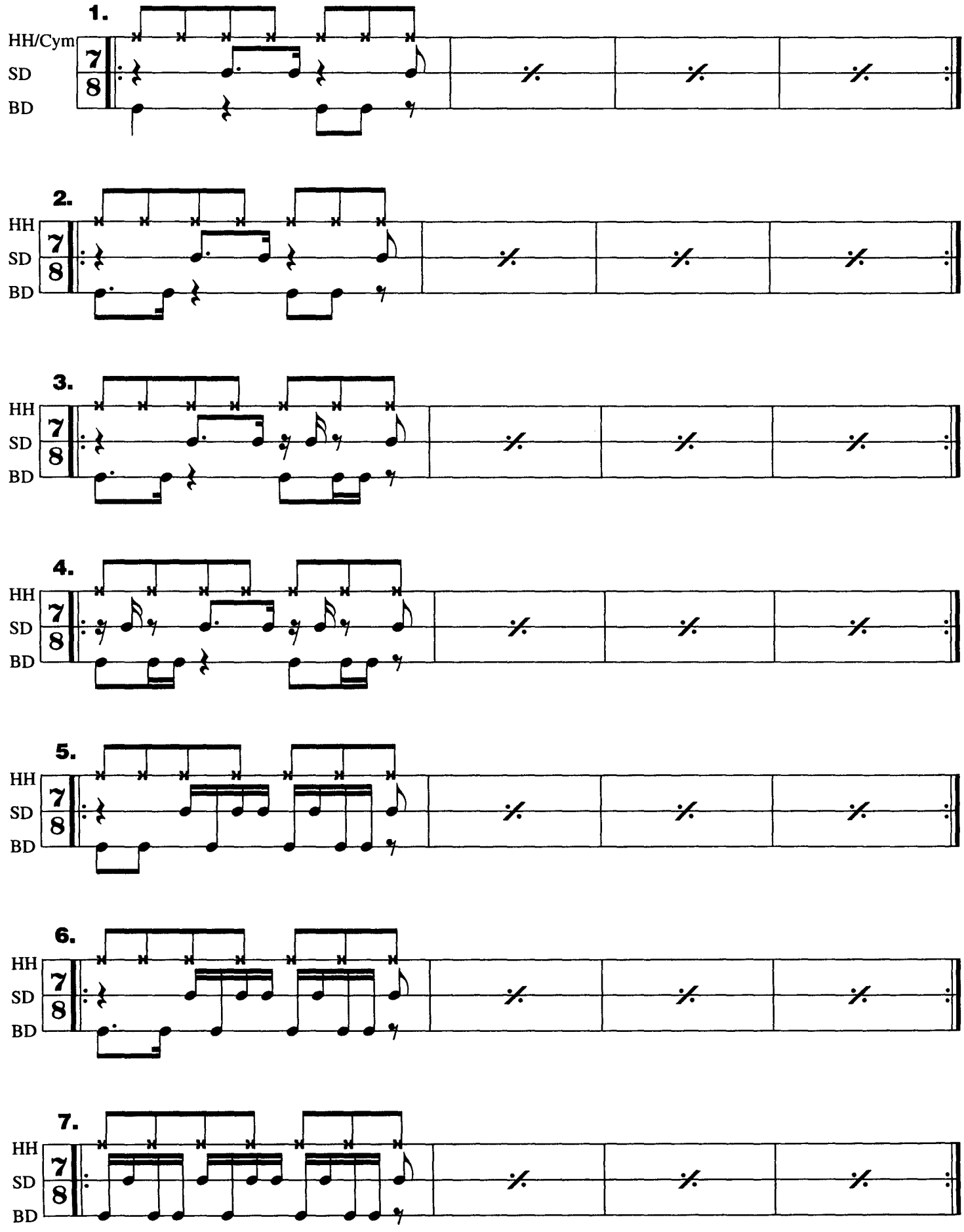
Eight Bar Exercise



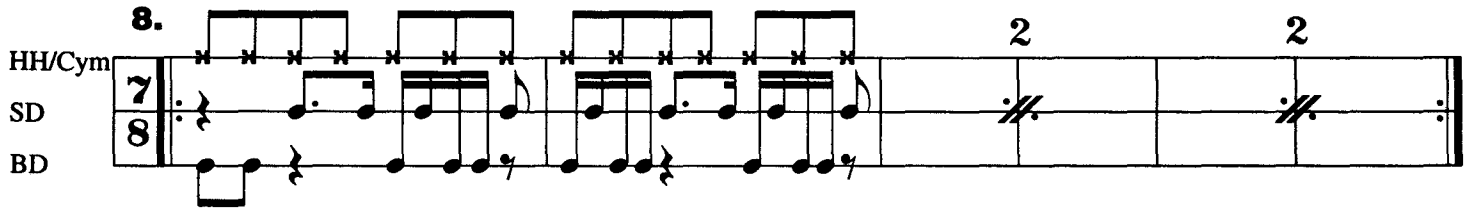
CD 2

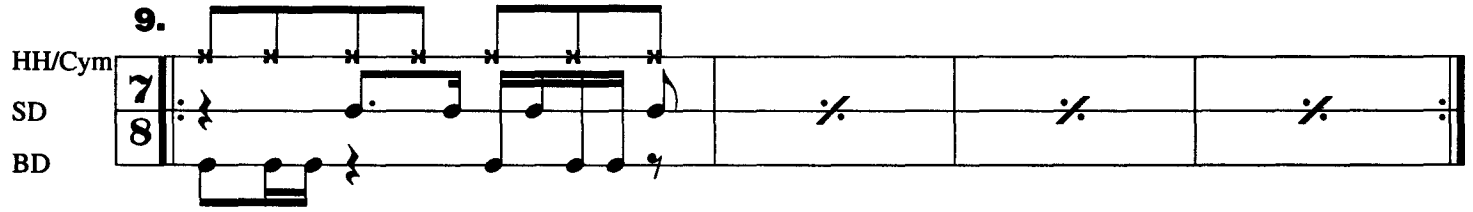
Track 3

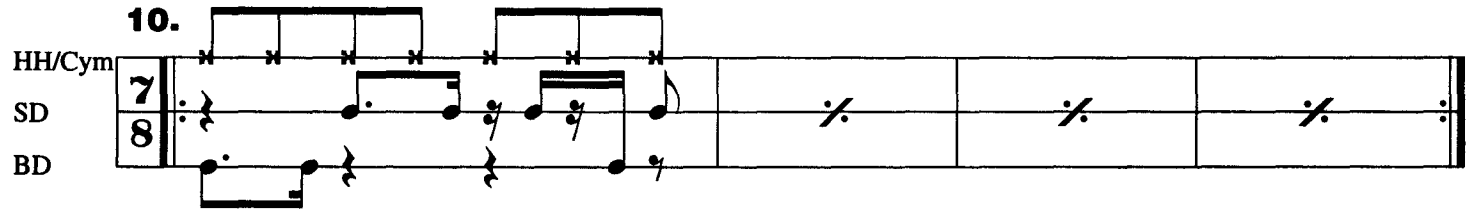
Realistic 7/8 Time—Sixteenth Notes



7/8 Time—Sixteenth Notes



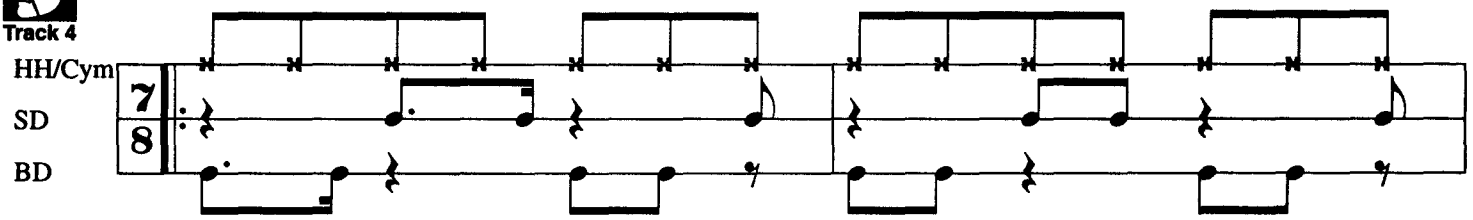


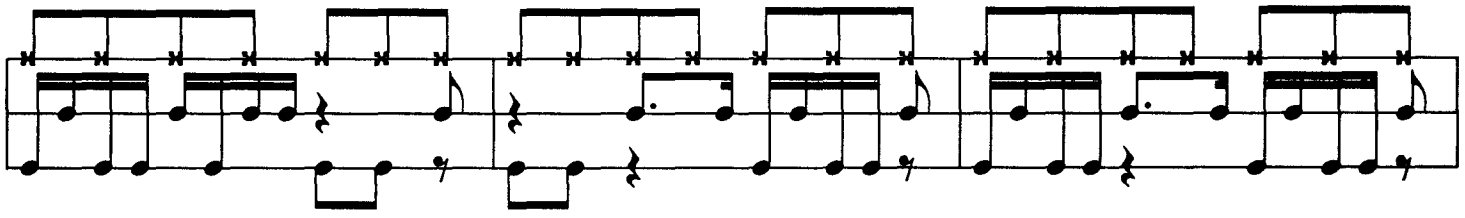


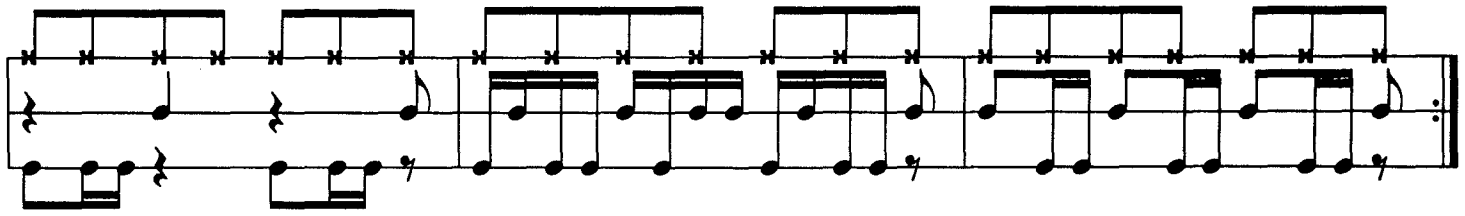
CD2

Track 4

Eight Bar Exercise



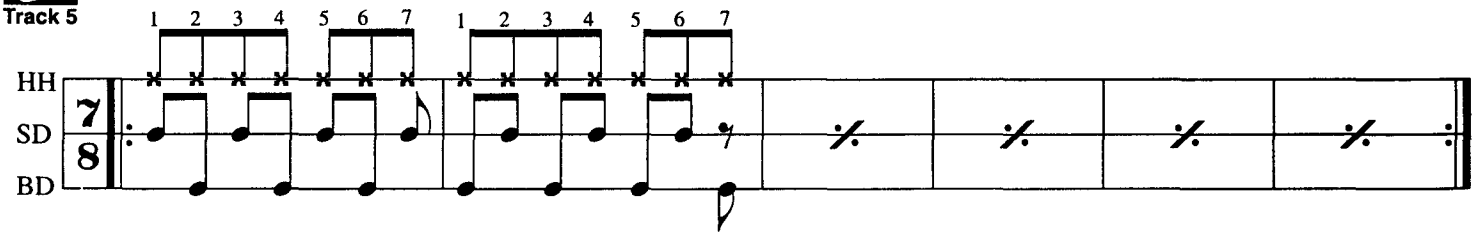




7/8 Bonus Groove
7/8 Against 4 on the Snare

CD2

Track 5



The above exercise creates a 4/4 feel on the snare even though we are playing in 7/8. This technique can and should be applied to all odd time signatures... 7/8 - 9/8 - 11/8 - 13/8, etc.

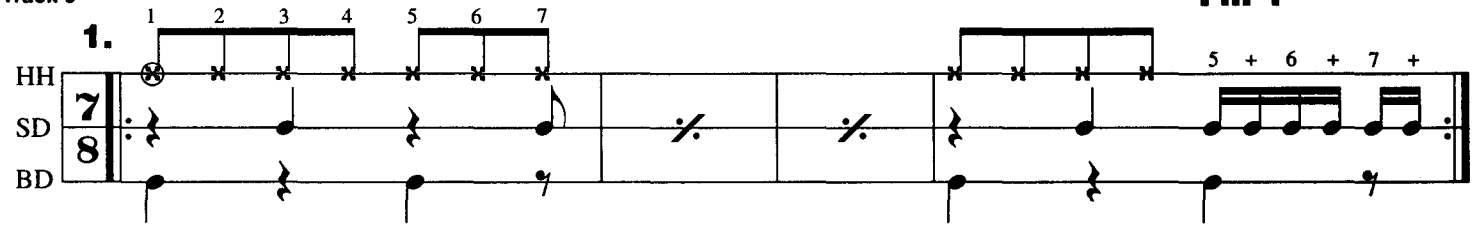
CD2

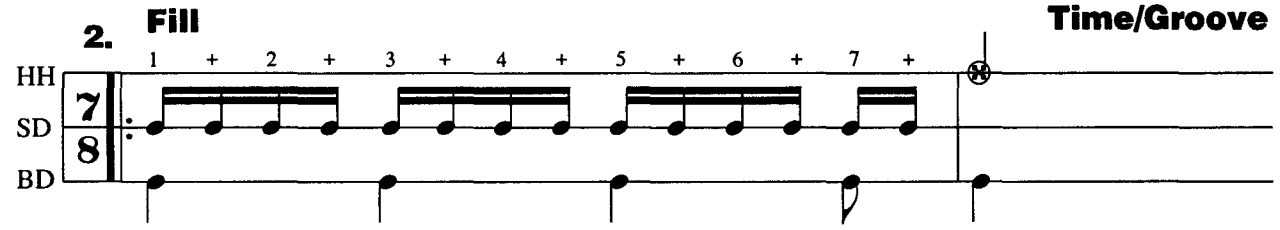
Track 6

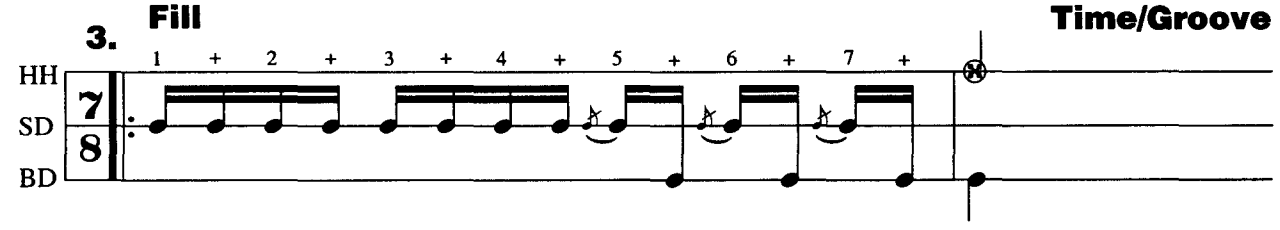
7/8 Fills

= Crash Time

***7/8 Fills**
Fill 1

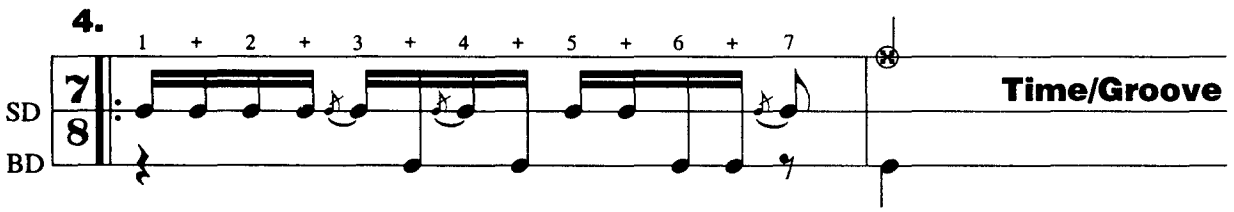


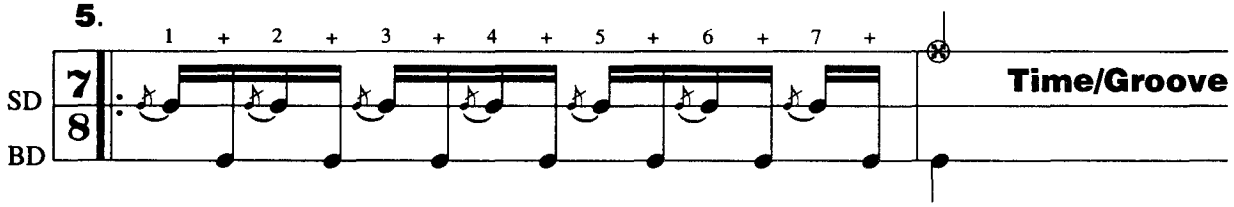




* Play fill and then play time.

7/8 Drum Fills

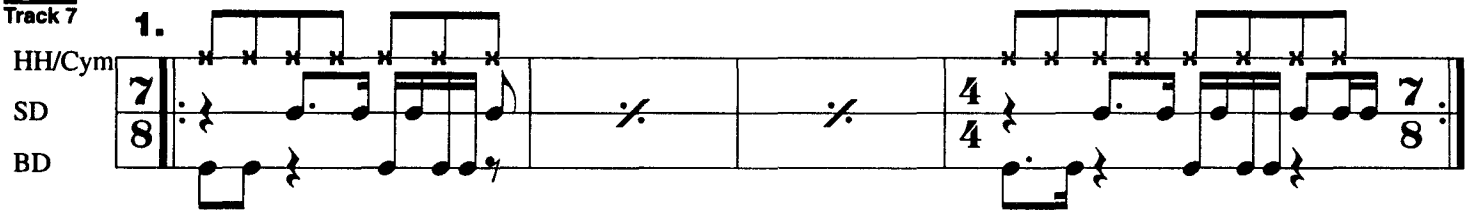


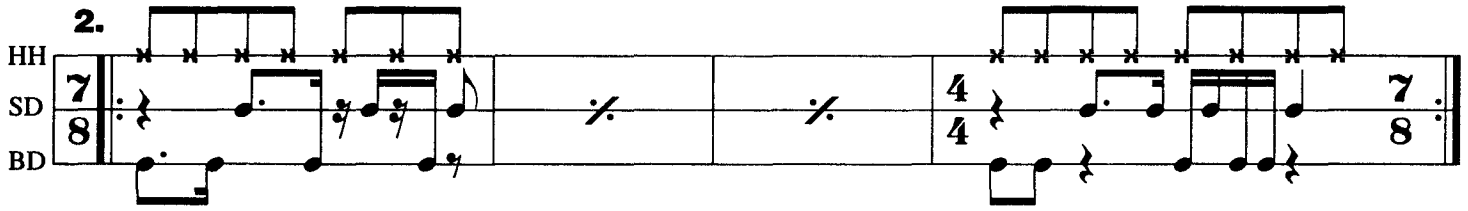


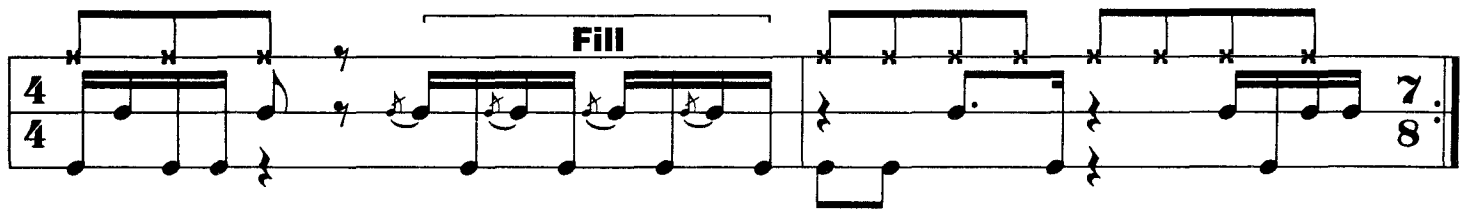
CD2

Track 7

7/8 to 4/4—Four Bar Phrases





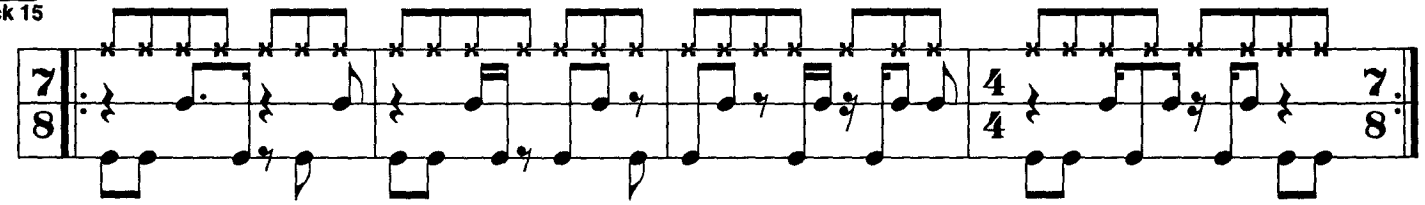


7/8 Bonus Groove

Note: On **CD 1** there is a **Play-along song** called **STASH.** The solo is played as three bars of **7/8** and one bar of **4/4.** Here is an example of the three bars of **7/8** and one bar of **4/4** on the **CD 1** play-along **STASH.**

CD 1

Track 15



Part 15

CD 2

Track 9

Realistic Rock 9/8 Timing

Now that you have finished the 7/8 exercises it is time to add the two eighth notes we talked about and have some fun with 9/8!

In 9/8, just like 7/8, the eighth notes are counted as one beat. There are nine eighth notes to a bar. The count is **1, 2, 3, 4, 5, 6, sev(7), 8, 9.**

Once again, keep counting out loud so that the time becomes automatic and you can feel each downbeat naturally!

Count this over and over... **1, 2, 3, 4, 5, 6, sev(7), 8, 9, 1, 2, 3, 4, 5, 6, sev(7), 8, 9,** etc.

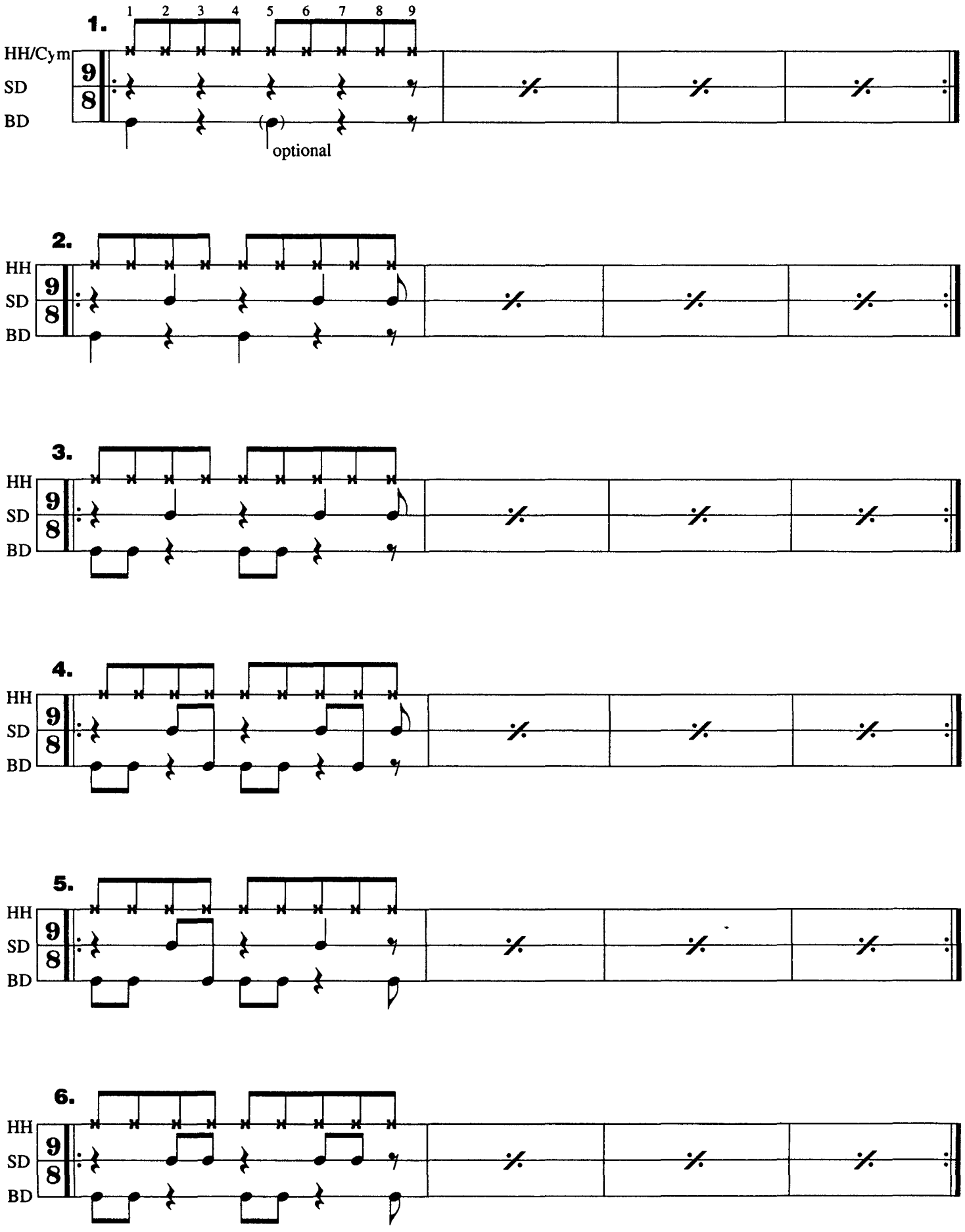
With each count, remember to play your bass drum on the count of one (downbeat) in order to feel comfortable with 9/8, just like the way we practiced in the 7/8 section.

Once again, the eighth note gets a full beat and the sixteenth note gets half a beat. You should have the idea by now, if not, go back to the 7/8 text and review.

9/8 is the same as playing one bar of 4/4 except you now add one eighth note and count **1 &, 2 &, 3 &, 4 &, 5**—the count stops on the fifth beat... there is no **&** of **5**—the count starts over again after **5** and then immediately back to **1.**

Go for it... **Good Luck!**

Realistic 9/8 Time—Eighth Notes



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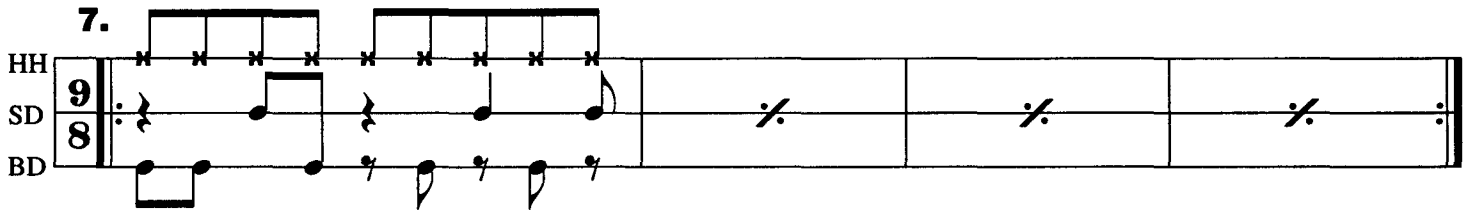

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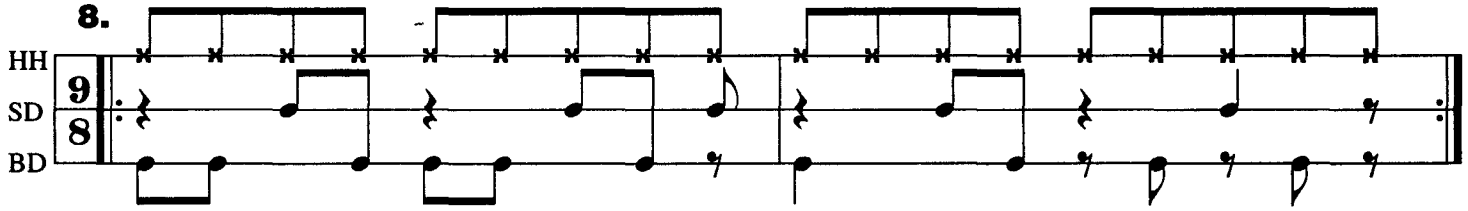
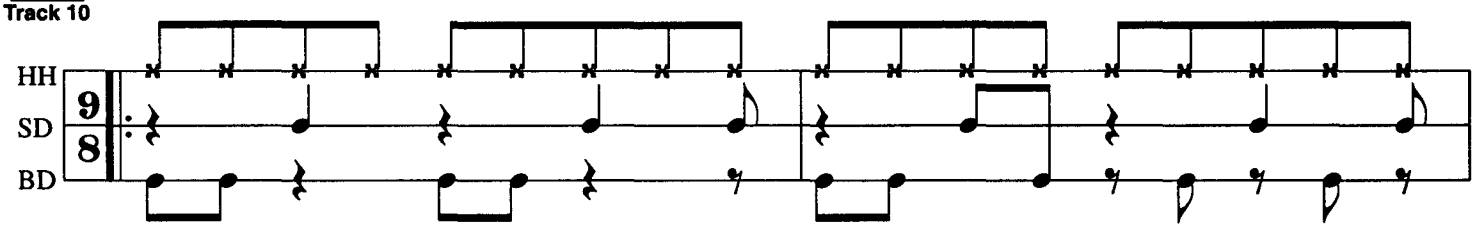
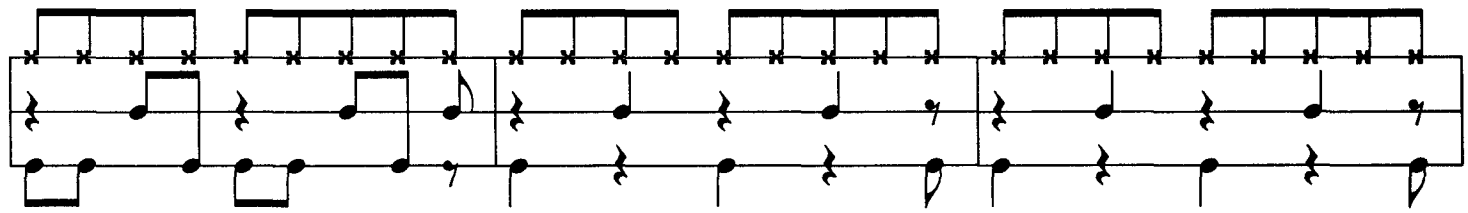


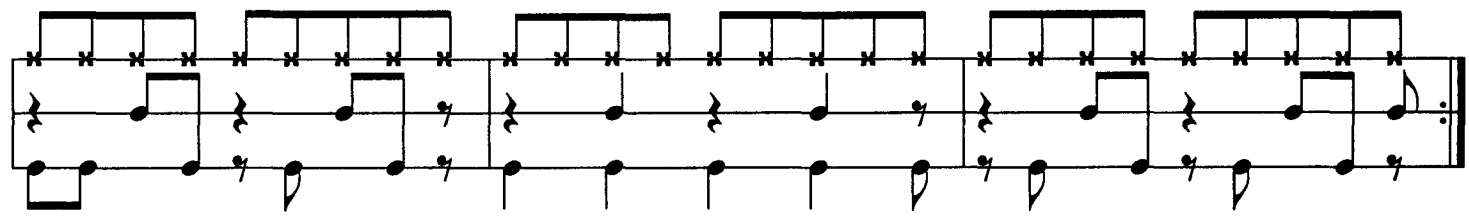
CD2

Track 10

Eight Bar Exercise





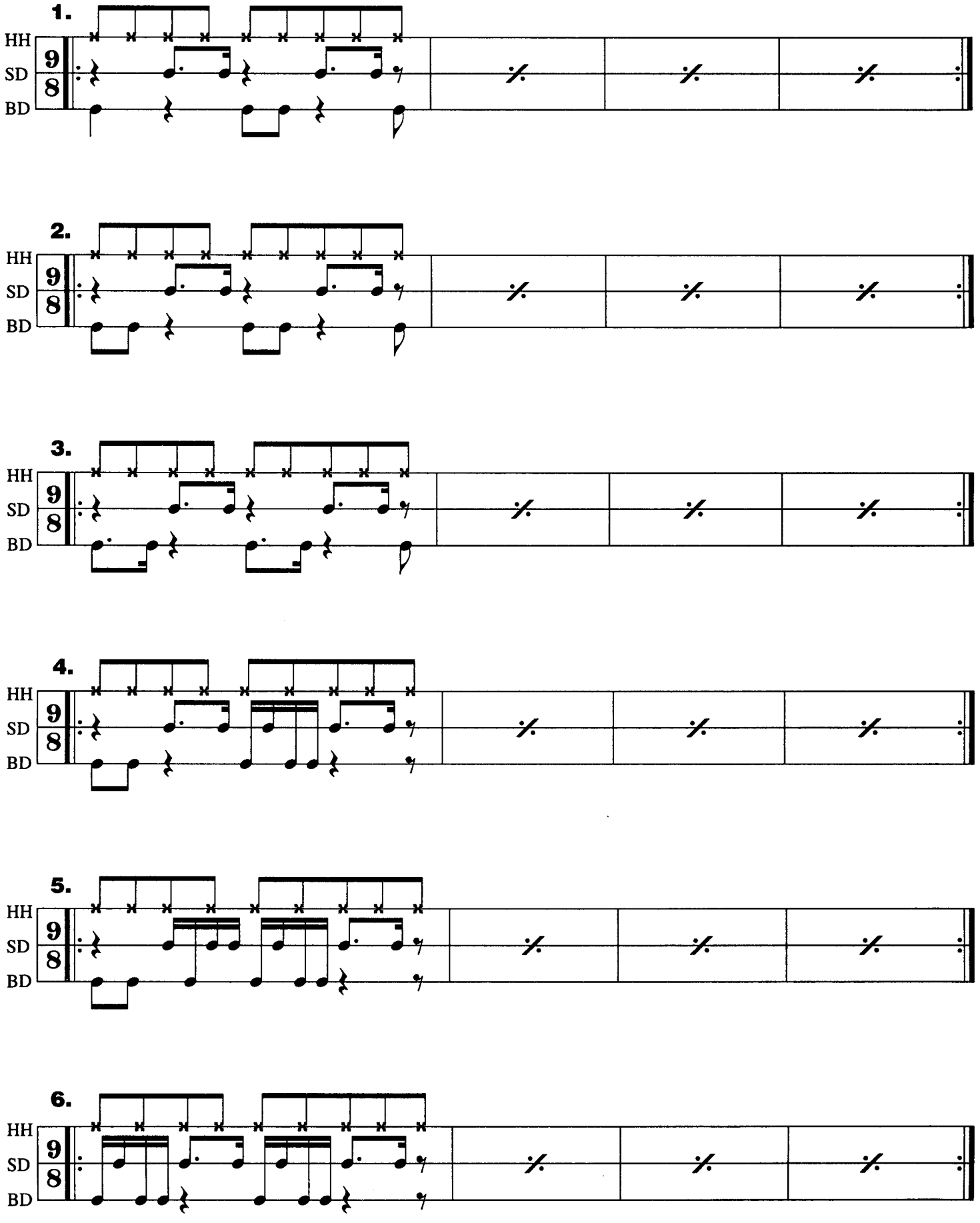


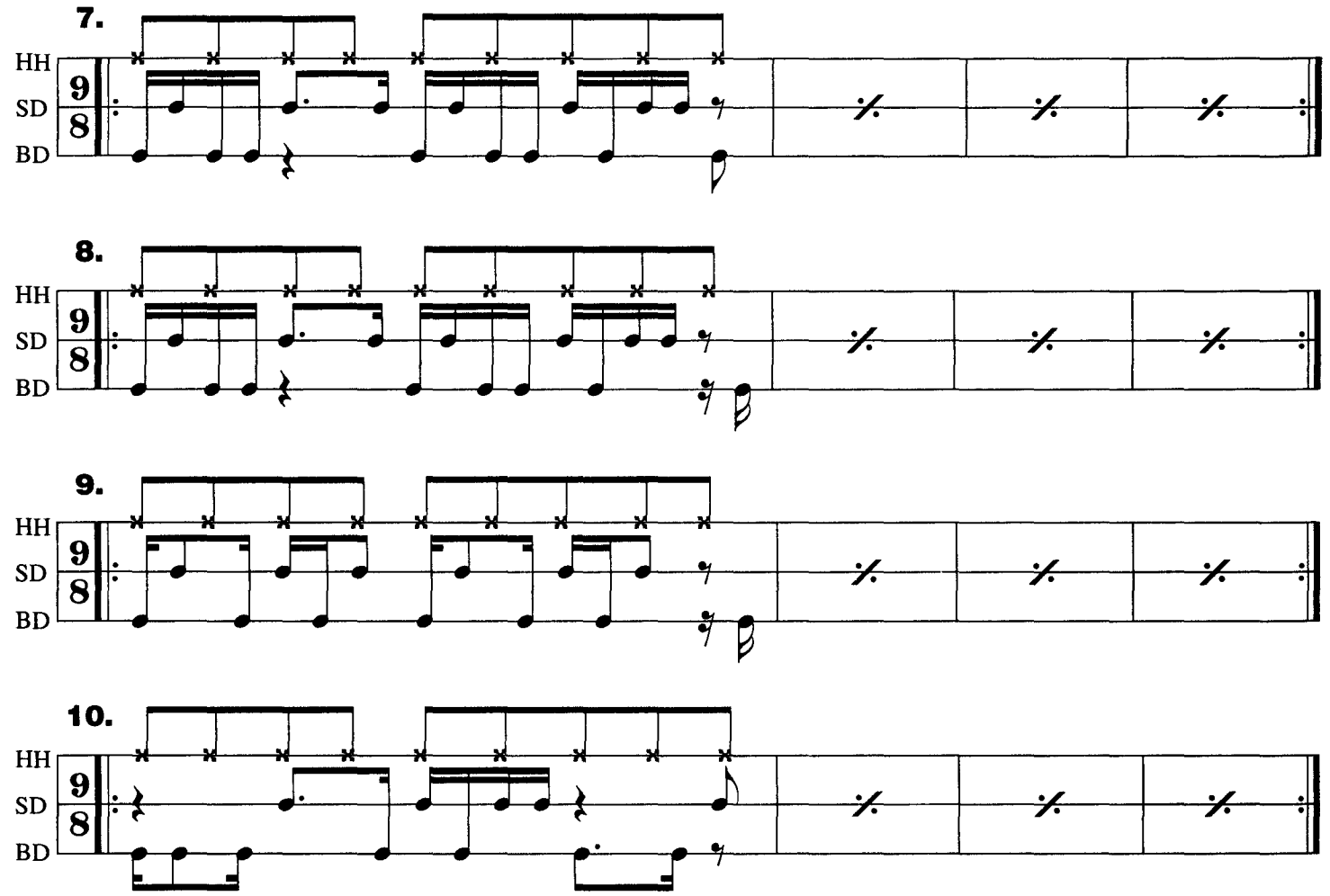
Note: Bars seven and eight imply a 4/4 time signature in the bass drum while playing in 9/8.

CD 2

Track 11

Realistic 9/8 Time—Sixteenth Notes

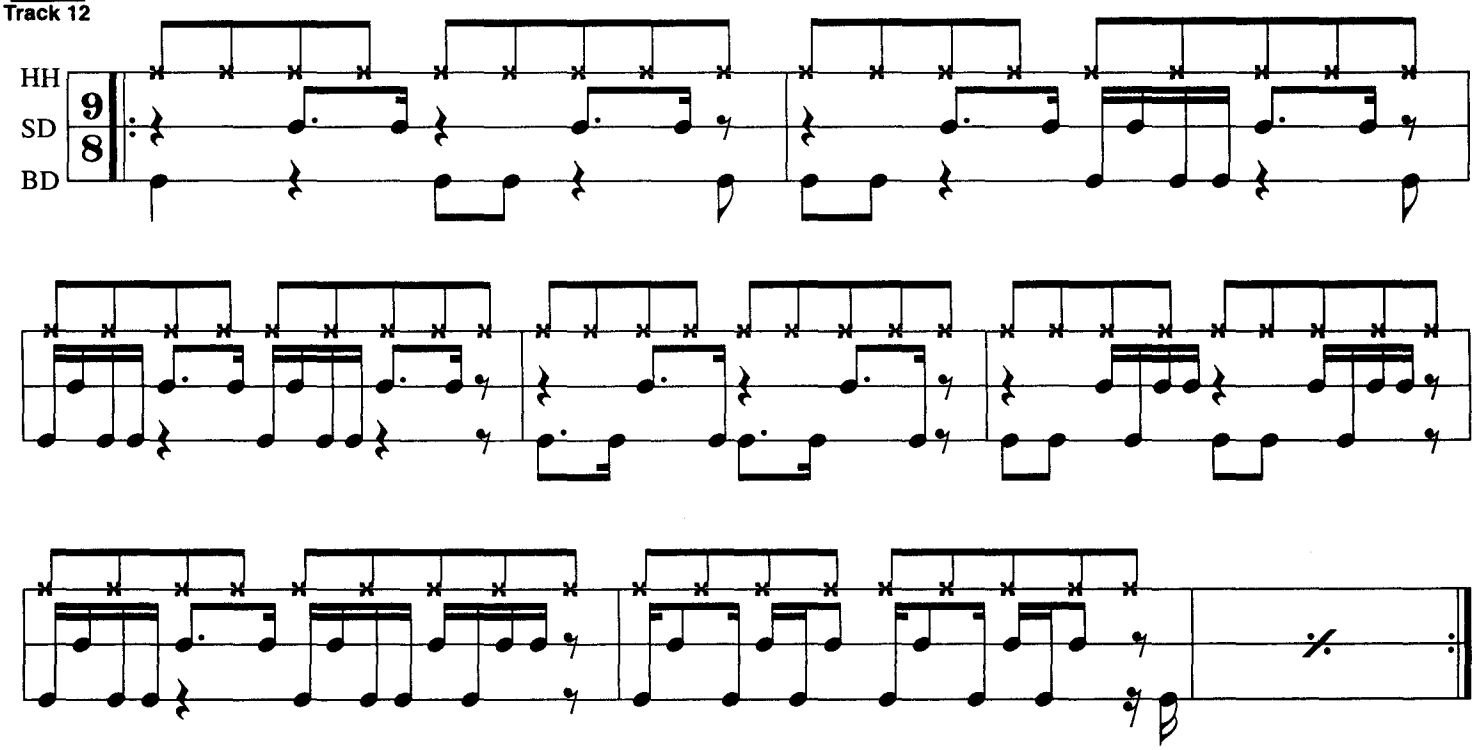




CD2

Track 12

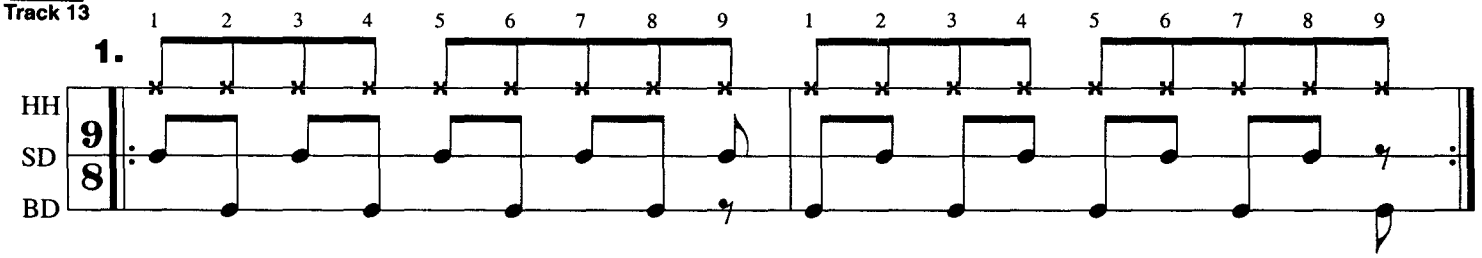
Eight Bar Exercise



CD2

Track 13

9/8 Against 4 on the Snare
9/8 Bonus

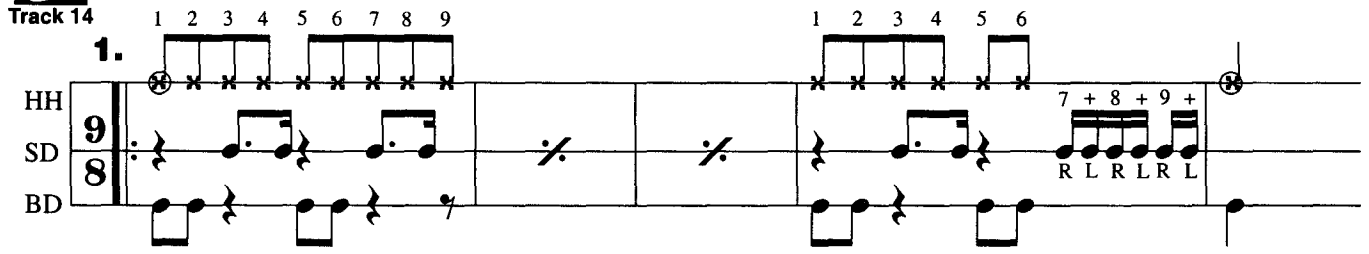


Note: The snare plays on all of the downbeats in the first bar and then automatically switches to the off-beats in the second bar.

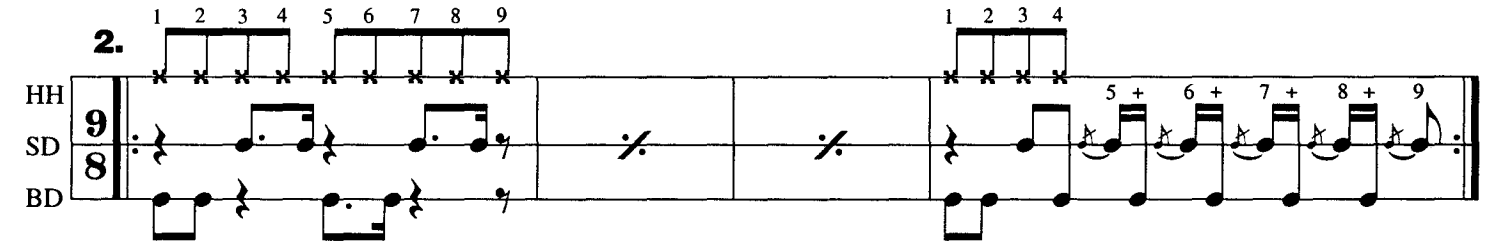
CD2

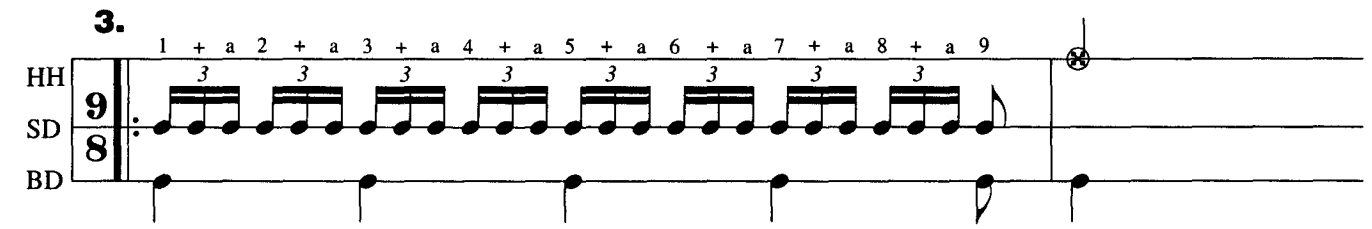
Track 14

9/8 Drum Fills



***Fills**

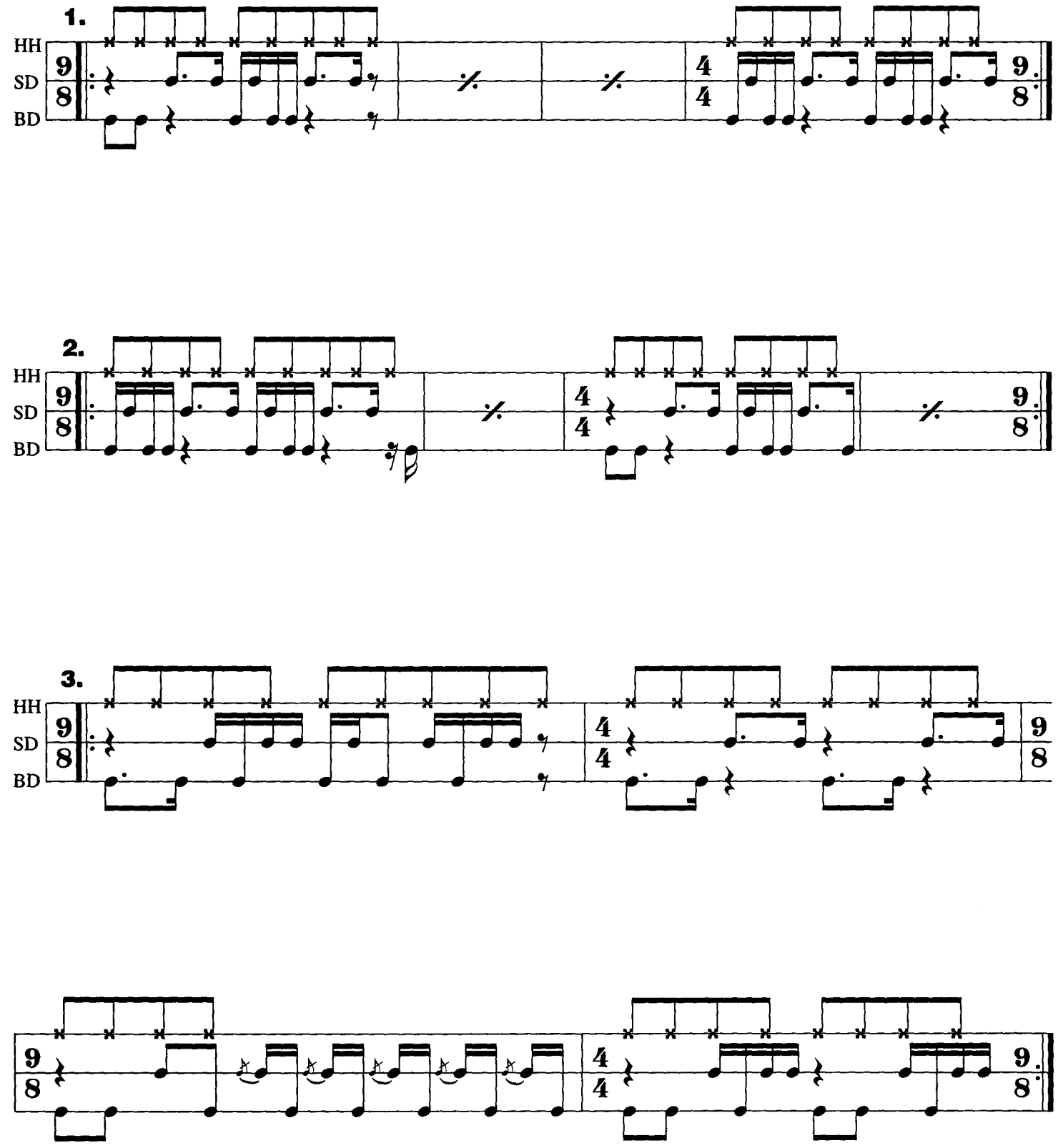




* Play Groove and apply fills then back to Groove.

Realistic Rock 9/8
9/8 to 4/4 Time

CD 2
Track 15



Part 16

CD2

Track 17

Combinations

Cymbals/Snare Drum

In this section we will explore various hand and foot combinations that can be played in a variety of musical situations.

Here we will present these "cutting edge" combinations as drum fills using triplets and sixteenth notes. Once you are comfortable with them, you will quickly discover how melodic and powerful your drumming will become which is a trademark of all great rock drummers!

Combination #1

Each exercise will include the count with the appropriate sticking and foot combination written underneath. Play them as sixteenth notes with an **even** and **steady** flow!

Ex. 1

	1	**e**	**&**	**a**	**2**	**e**	**&**	**a**	**3**	**e**	**repeat over and over**
	1	2	1	2	1	2	1	2	3	4	
Hands	R	L			R	L					
Feet			R	L			R	L	R	L	

LISTEN TO THE **FILL** ON THE **CD.**

Practice slowly at first then build up speed.

Ex. 2 **Played as sixteenth notes**

	1	**e**	**&**	**a**	**2**	**e**	**&**	**a**	**3**	**e**	**&**	**a**	**4**	**e**	**&**	**a**	**repeat**
	1	2	1	2	1	2	1	2	3	4	1	2	1	2	3	4	
Hands	R	L			R	L					R	L					
Feet			R	L			R	L	R	L			R	L	R	L	

CHECK OUT THE **SLOW** and **FAST** VERSIONS ON THE **CD.**

Practice slowly at first to build up speed.

Ex. 3

	1	**e**	**&**	**a**	**2**	**e**	**&**	**a**	**3**	**e**	**&**	**a**	**4**	**e**	**&**	**a**
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
Hands	R	L	R	L					R	L	R	L				
Feet					R	L	R	L					R	L	R	L

CHECK OUT THE **SLOW** and **FAST** VERSIONS ON THE **CD.**

Combinations #2

The combinations below are played with the hands on the snare or toms and two China cymbals. The China cymbals are to be played together with your bass drums. As you gradually increase your speed, the short "staccato" sound of the Chinas will help your momentum until you are playing these patterns as fast and as clean as you want.

In order to feel comfortable with these patterns, it is recommended that you first learn to play the patterns between the snare and the double bass drums and gradually introduce the China cymbals and then the toms.

These combinations are similar to Ex.1 except the bass drums are now answering the hand patterns.

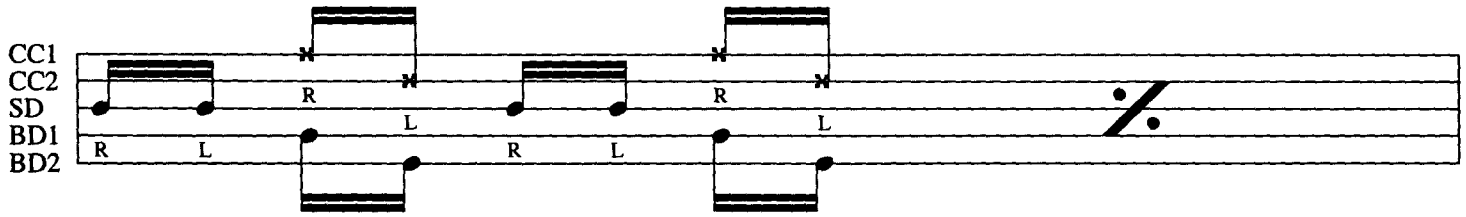
Practice Between Snare and Bass Drums... Play all sixteenth notes as even strokes.

Ex. 1

	1	**e**	**&**	**a**	**2**	**e**	**&**	**a**	**repeat**
	1	2	1	2	1	2	3	4	
Hands	R	L	R	L	R	L	R	L	
Feet			R	L			R	L	

CC = China Cymbal

LISTEN TO THE **FILL** ON THE **CD.**

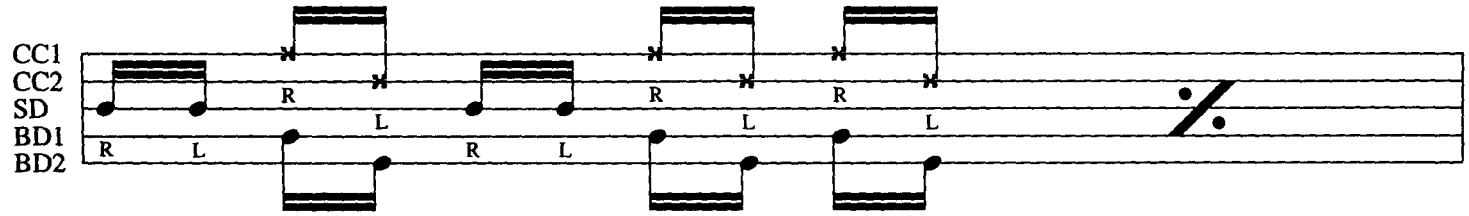


Ex. 2

	1	**e**	**&**	**a**	**2**	**e**	**&**	**a**	**3**	**e**	**repeat**
	1	2	3	4	1	2	1	2	3	4	
Hands	R	L	R	L	R	L	R	L	R	L	
Feet			R	L			R	L	R	L	

Play these slow at first then build up speed. After you build up speed... Practice playing the hands and feet together with the China cymbals. (See Below)

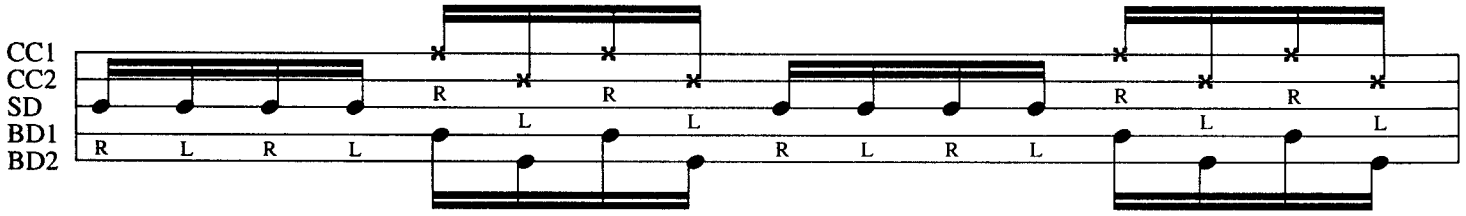
LISTEN TO THE **FILL** ON THE **CD.**



Ex. 3

	1	**e**	**&**	**a**	**2**	**e**	**&**	**a**	**repeat**
	1	2	1	2	1	2	3	4	
Hands	R	L	R	L	R	L	R	L	
Feet					R	L	R	L	

LISTEN TO THE **FILL** ON THE **CD.**



CD 2

Track 19

Combinations with Triplets

Play evenly as triplets.

Practice slowly at first and build up speed!

Ex. 1

	1	**&**	**a**	**2**	**&**	**a**	**3**	**&**	**a**	**4**	**&**	**a**
	1	2	3	1	2	3	1	2	3	1	2	3
Hands	R	L	R				R	L	R			
Feet				R	L	R				R	L	R

Ex. 2

	1	**&**	**a**	**2**	**&**	**a**	**3**	**&**	**a**	**4**	**&**	**a**
	1	2	3	1	2	3	1	2	3	1	2	3
Hands	R	L			R	L			R	L		
Feet			R	L			R	L			R	L

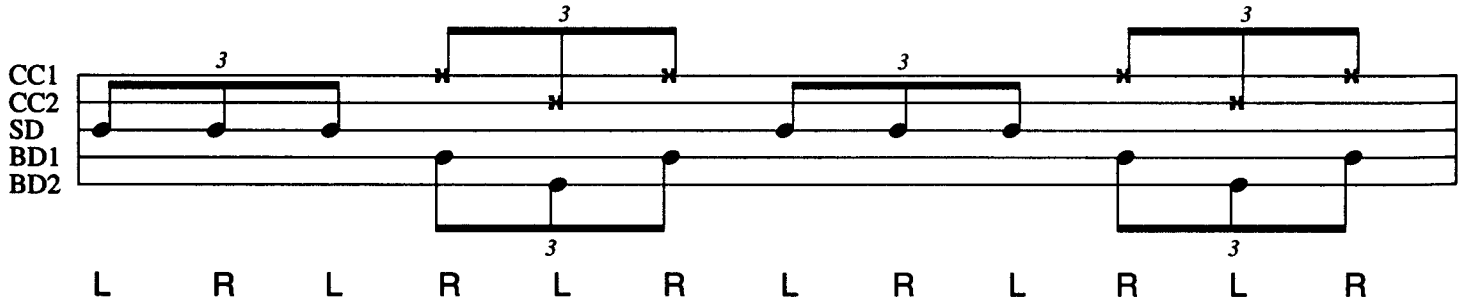
Ex. 3

	1	**&**	**a**	**2**	**&**	**a**	**3**	**&**	**a**	**4**	**&**	**a**
	1	2	3	1	2	3	1	2	3	1	2	3
Hands	L	R	L				L	R	L			
Feet				R	L	R				R	L	R

Note: Play **Ex. 2** with the **R L** on the feet together with the China cymbals.

Ex. 4

	1	**&**	**a**	**2**	**&**	**a**	**3**	**&**	**a**	**4**	**&**	**a**
Hands	L	R	L	R	L	R	L	R	L	R	L	R
Feet				R	L	R				R	L	R



LISTEN TO THE **FILL** ON THE **CD.**

The China cymbals are to be played together with the bass drums.

Part 17

CD 2

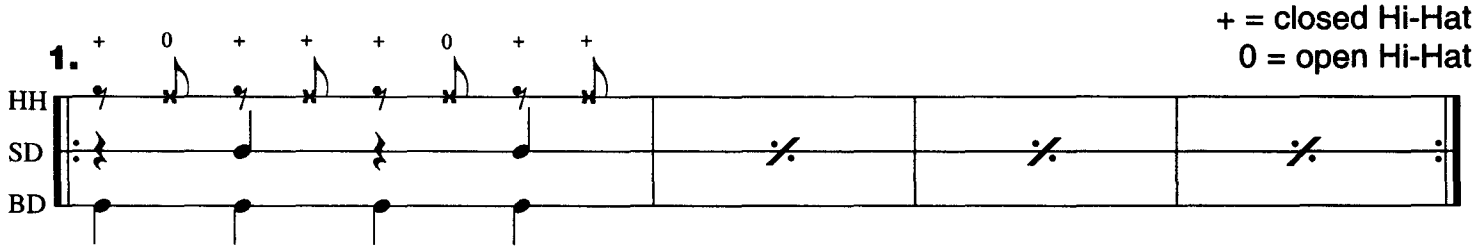
Track 20

Rave / Dance

Here are some of the basic **Rave** patterns played today. The opening and closing Hi-Hat and the steady quarter notes on the bass drum are the "trademark" of these rhythms. Practice at **160** Tempos or more!

+ = closed Hi-Hat
0 = open Hi-Hat

1.



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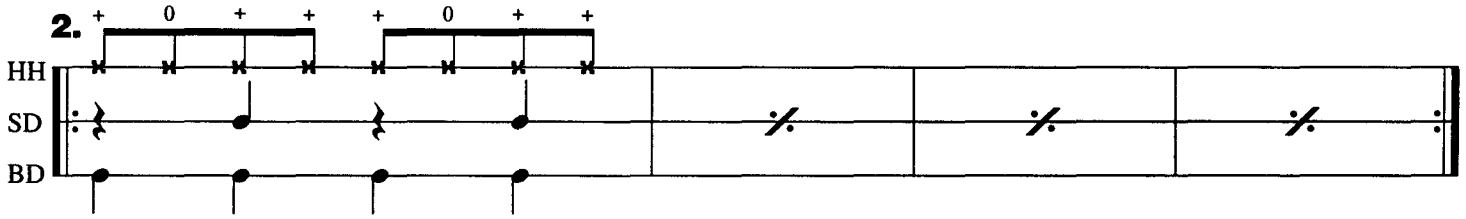

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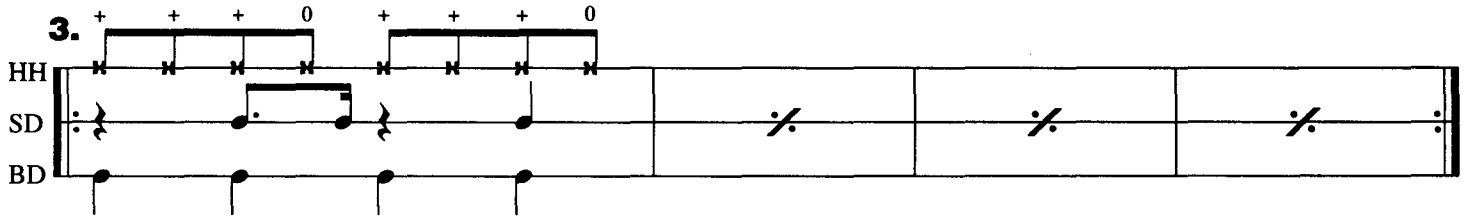

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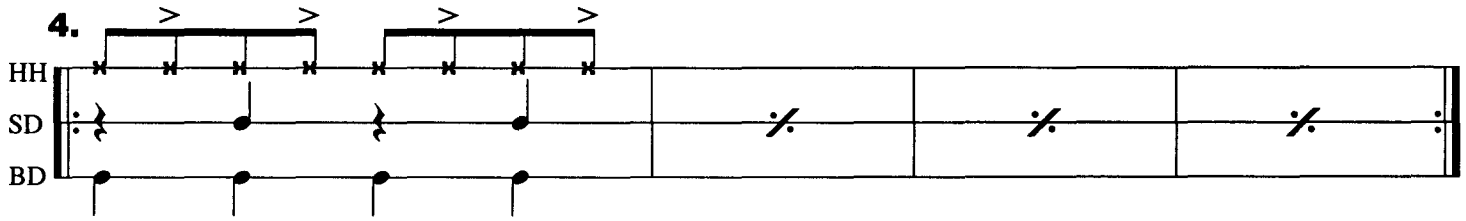

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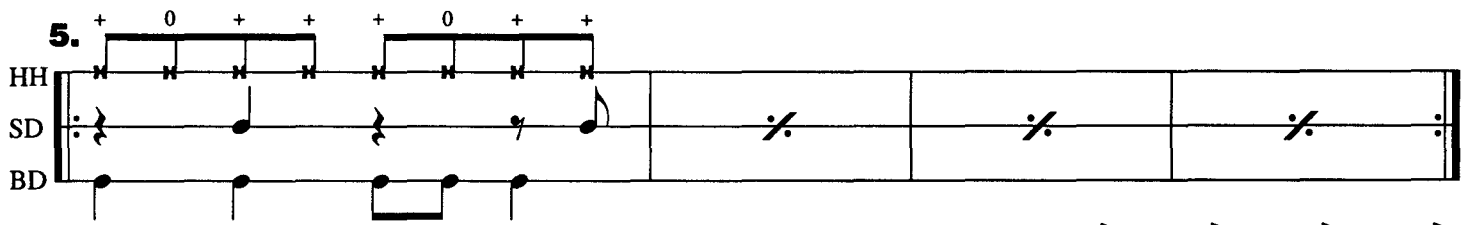
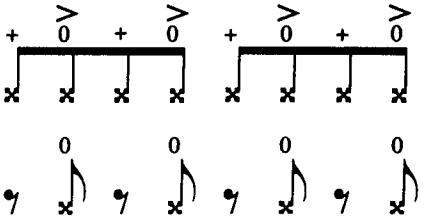


Note: Practice all of the exercises opening the Hi-Hat on all the **upbeats** or **&'s** with these two examples.



DISCOGRAPHY

Artist	Album	Record Label
Vanilla Fudge	Vanilla Fudge	Atco/Atlantic
Vanilla Fudge	The Beat Goes On	Atco/Atlantic
Vanilla Fudge	Renaissance	Atco/Atlantic
Vanilla Fudge	Near The Beginning	Atco/Atlantic
Vanilla Fudge	Rock And Roll	Atco/Atlantic
Vanilla Fudge	2001	Hyperspace
Cactus	Cactus	Atco/Atlantic
Cactus	One Way Or Another	Atco/Atlantic
Cactus	Restrictions	Atco/Atlantic
Cactus	'Ot 'N Sweaty	Atco/Atlantic
Jeff Beck, Tim Bogert, Carmine Appice	Beck, Bogert & Appice	Epic/CBS
KGB	KGB	MCA
KGB	Motion	MCA
Rod Stewart & Group	Foot Loose & Fancy Free	Warner Bros.
Stanley Clarke	Modern Man	CBS
Paul Stanley	Kiss - Paul Stanley	Casablanca/Polygram
Rod Stewart & Group	Blondes Have More Fun	Warner Bros.
Rod Stewart & Group	Foolish Behavior	Warner Bros.
Ron Wood	1, 2, 3, 4	CBS
Rod Stewart & Group	Tonight I'm Yours	Warner Brothers
Carmine Appice	Carmine Appice/Rockers	Pasha/CBS
Ted Nugent	Nugent	Atlantic
King Kobra	Ready To Strike	Capitol
King Kobra	Thrill Of A Lifetime	Capitol
Soundtrack/TriStar	Iron Eagle	Capitol
King Kobra	King KobraIII	Rocker
Pink Floyd	Momentary Lapse Of Reason	CBS
Blue Murder	Blue Murder	Geffen
Rod Stewart	Rod Stewart Anthology	Geffen
Jeff Beck	Beckology	Epic
Brad Gillis	Gilrock Ranch	Guitar Recordings
Jeff Watson	Lone Ranger	Shrapnel
Mothers Army (Japanese Release)	Mothers Army	Appollion (Fems)
Blue Murder	Nothin' But Trouble	Geffen
Ron Wood	1 2 3	
Vanilla Fudge	Mystery	Atco
Vanilla Fudge	Live, Best Of	Rhino
Cactus	Collection/Cactology	Rhino
Pearl	East Meets West	Polydor KK Japan
Pearl	4 Infinity	East West
Pearl	Live In Japan	Distribute/Sony
Guitar Zeus I	Carmine Appice	Apollion, No Bull (Europe)
Carmine Appice	Channel Mind Radio	Polydor KK
Guitar Zeus II	Carmine Appice	
Guitar Zeus	Japan	Rock Records Japan
Char, Bogert & Appice	CBA Live In Japan	Polydor KK
King Kobra	Lost Years	Cleopatra Records
Derringer & Appice	Party Tested	Boardwalk Records
Derringer, Bogert & Appice	DBA Doin' Business As	SPV (Europe)
King Kobra	Hollywood Trash	MTM (Europe)

ENDORSEMENTS

MAPEX DRUMS
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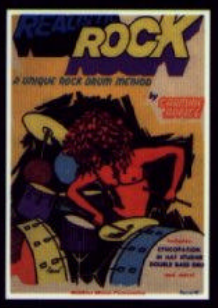

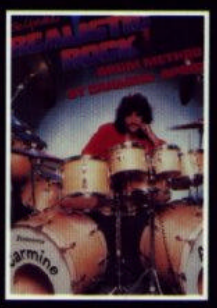

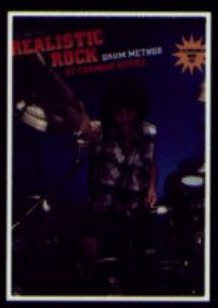

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